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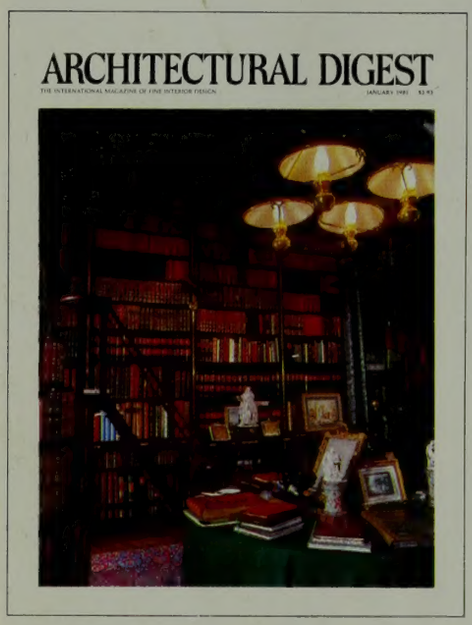
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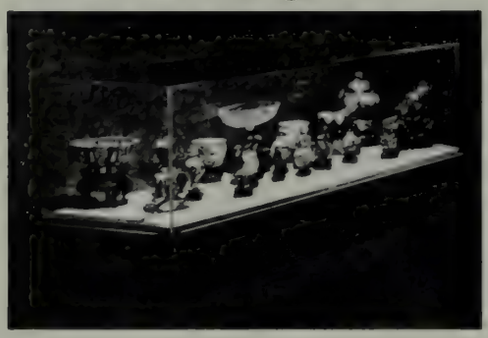
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Architectural Digest has been in our home for almost twenty years. Initially it was no problem keeping each issue, with just quarterly publication. Then, increasing to six issues a year, to nine issues, to ten issues, and now with monthly issues beginning in January, I am overjoyed and overwhelmed to think I will have this beautiful experience to look forward to every four weeks. But I may have to rent storage space—have you ever tried to throw away any issue of this magazine?

Phyllis A. Johnson
Ottumwa, Iowa

For over a year I have been receiving and enjoying your fantastic magazine. My only regret is that I have to wait months between issues, due to the long distance it must travel to Greece. Still, it is worth the wait. As an architect and publisher I must congratulate you on a superb publication.

Evi S. Sfikakis, MSIA
Athens, Greece

Finally your mid-1980 editions are on sale here! You have no idea how wonderful it is to read all these interesting articles and how much I enjoy seeing all the beauty and refined taste that is available in the world.

H. E. Huerlimann
General Manager, Alhamra Hotel
Dammam, Saudi Arabia

May I draw your attention to some errors of fact in an article entitled "Auras of Fantasy" (July/August, 1980). The Baron de Castille was not, as stated, "the creator of the Château de Castille." He inherited in the 1780s an old house that had been transformed already in the mid-17th century. Clearly, your magazine's historical and biographical research was inexact. May I, however, emphasize particularly that although the Château de Castille was indeed in a dilapidated state when I bought the property in 1950, I carried out an extens program of restoration and moder zation, with the result that it served as a very comfortable home twenty-seven years—that is, unti sold it in 1977 to its present owner

Douglas Coo
Monte Carlo, Mon

Thank you for the wonderful artic on Mustique, Peter de Bretteville, A cient Glass and the Ralph Lauren re dence, (July/August, 1980). I also g many new ideas and inspiration fr your extremely well-organized and teresting advertising pages.

Rodney C. Williams, A
West Dover, Verm

Of course July/August 1980 *Archi tural Digest* was great, as always. I tri to select the best article I could an dare not prolong the suspense. "Arc tecture: Peter de Bretteville" display a new era in precisional design utilizing the metric force.

N. Shephard Bohannon.
Frankfurt, Germa

At first I was excited to see a feature the home of Gore Vidal in your Se tember 1980 issue. Then I beca disappointed. The article read mo like an at home interview with Dia Phipps. I learned more about her—h likes, her dislikes and her vario opinions—than I cared to, and nothi about Gore Vidal. I'm not even sure lives in the home, except that he pictured sitting on the terrace.

S. R. O'Br
West Caldwell, New Jer

Architectural Digest's September 19 issue is wonderful. Diana Phip ("With Panache: The Hollywo Home of Novelist Gore Vidal") is pu genius. Her "émigré approach" shou be studied by every interior design

Joan My
Paradise Valley, Ariz



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We are particularly happy to turn over a new page for 1981 at Architectural Digest, *as we expand our frequency of publication to twelve issues a year. There is, quite simply, more and more to report in the world of international interior design. As it is, we have more than enough fine homes and column ideas to fill twelve issues. The growth of* Architectural Digest *has been dramatic and gratifying. Just five years ago we were still appearing only once every two months; then we expanded to nine issues, in 1977. By the following year we were up to ten issues, and from now on you will be receiving a copy of the magazine every month. When I joined* Architectural Digest, *ten years ago, circulation was 50,000. Now it is 500,000. There is a logical explanation for such dramatic growth, and, I think, a very simple one. I hear it from readers wherever I go. People* want *quality!*

Paige Rense

Editor-in-Chief

Harmonies

The past few years have seen Neil Mitchell Cowan deciding what he likes best—and doing it. Originally he designed high-rise office buildings, only to discover that he was much more interested in the individual lives of the people who used those buildings. That led him to residential design, which he approached with such aplomb that we showed his first home project in the September 1980 issue of *Architectural Digest*. Based in Los Angeles, Mr. Cowan kept a home in Palm Springs for use on weekends. Now he finds himself enjoying desert life so much that he has made it his full-time residence. He announces his preference for "clear, traditional space," which is very much in evidence in this house, using, appropriately, simple Japanese design as a cue. *See page 42.*



ROGER ROBLES

Neil Mitchell Cowan

New England Charm

We sometimes wonder why more interior designers and architects don't come to our attention in Boston; it is a city with so much inherent taste and character. So we are pleased to be showing the work of William Hodgins, who used to be with the New York firm of Parish-Hadley. The design we show in this issue is that of an 1840 New England farmhouse in Cambridge. It is now in the middle of a city block, but has retained enough land around it to be landscaped, says the designer, "as a private park." For the Boston-based Canadian designer, the project involved executing some structural changes, some amelioration of an uninspired 1955 addition to the structure, and respecting the client's wish to have an approximation of "a bathroom at the Ritz." *See page 52.*



William Hodgins

Homage to Art

Mr. and Mrs. Robert Miller's maisonette, shown in this issue, is marked by some of the same crisp precision seen in the Miller gallery in New York. The link between the two environments is Betsy Miller, who told us that she designed her husband's gallery herself, after growing impatient with an architect who produced "drawing after drawing, but nothing I liked. So I sat down and did it in ten minutes." She supervised the arrangement of the residence, as well, although there are definite differences. "I enjoy living with art," says Mr. Miller, "but the lighting at home has to be very different from that of the gallery, where I spend all day. I won't have any track lighting at home; it doesn't feel right to me in my own house." *See page 58.*



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ALAN LEWIS KLEINBERG

Mr. and Mrs. Robert Miller

continued on page 14

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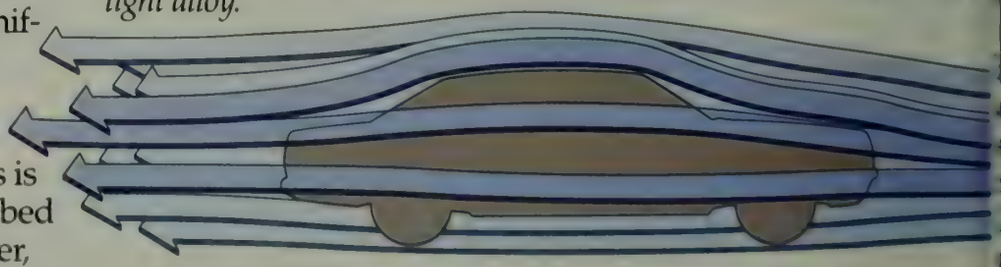
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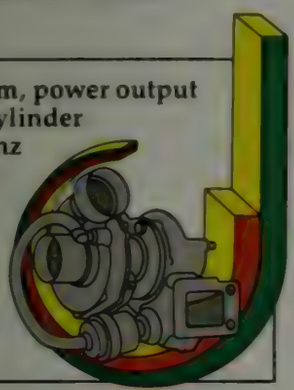
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stance, is further muffled by a *double* firewall under the hood.

Interior layout is a sweep of ergonomically correct design, clean and uncluttered. Amenities have been increased to include a new electric eight-way seat adjustment for driver and front passenger. It is shaped like a seat, operates by touch, and lets you shift your seating position without glancing away from the road.

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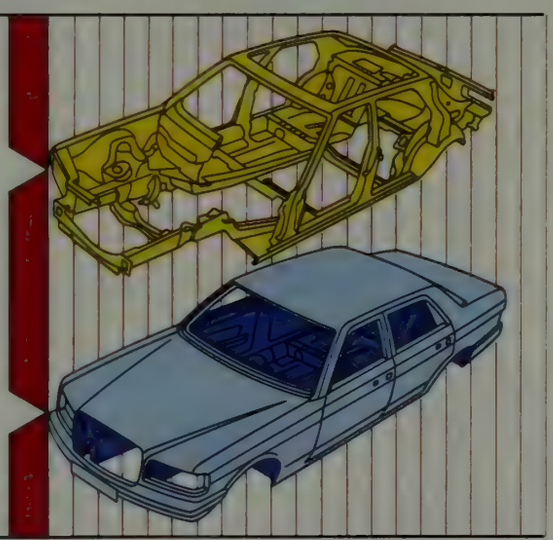
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continued from page 10

A Haven in Busy Karachi

If architects—particularly, modern designers of skyscrapers—were ever required to see their own work every day, Habib Fida Ali, of Karachi, could give them a preview of how it feels. He is the architect of one of the booming capital city's new landmarks, the Burmah Shell Building. His own house, nearby, is in the center of town, but, miraculously, is surrounded by gardens and has the air of days gone by. A friend found this house: "It was built around 1920, and is one of the few that remained intact," Habib Ali told us. *See page 66.*



Habib Fida Ali

Architectural Digest Visits: Ali MacGraw

We had heard for a long time that Ali MacGraw's house in Malibu was charming, and when we visited it we saw it was everything a beach house should be—relaxed and unpretentious, like its owner. There is no sign that she is overly concerned with possessions. "I think I passed that stage when I worked as a stylist for a fashion photographer," she says. "I'd scurry around New York looking for props, like fine Flemish glasses. I'd enjoy them for the moment, but didn't care about owning them. Truthfully, I'd much prefer to buy another tree." *See page 72.*



Ali MacGraw

A Cool Urbanity

A few months ago we spoke about the dangers of contemporary minimalist designs, particularly when those designs contain a preponderance of black. The New York team of Robert Bray and Michael Schaible, however, manage to use this style successfully and make it their own; not only their own, but their clients', as well, which is more to the point. In the apartment we show in this issue, the sleek surfaces and architectural forms are offset by antiques and engaging objects from other ages, which offer warmth and contrast. It is to the credit of Mr. Bray and Mr. Schaible that a sixteenth-century French tapestry and an eighteenth-century Chinese screen look very much at home in this décor, which manages to be both adventurous and appealing. *See page 86.*





Robert Bray
Michael Schaible



Charles de Beistegui

The Collectors: Château de Groussay

"For a long time I hesitated to restore this great old château," says Juan de Beistegui of the home he inherited from his uncle, the late Charles de Beistegui. A famous designer and a great art collector, Charles de Beistegui was known for his unconventional décor, into which he wove art and antiques from all the countries of Europe. Unlike many pastiches created during the twentieth century, the Château de Groussay has never gone out of style. Charles de Beistegui used to refer to the "exact science of making mistakes," in describing his flair for combinations. Now that the château has been restored to its days of health and glory, we can see the sure eye of the collector and the judgment of the designer at work. *See page 106.*



Val Arnold

Redefinition

Some months ago, Val Arnold "permanently severed" himself from his base in San Francisco—to use his phrase—and moved to Los Angeles. "I love it here, and am just sorry I didn't move down ten years ago," he says. "Los Angeles is going to be the city of the eighties." Mr. Arnold often appears in our pages; his clients regularly include Hollywood celebrities, perhaps one reason he so enjoys southern California. In this issue we show the home he designed for himself, an Art Déco house he has restored to its former elegance. It is high up in the hills and has a spectacular terrace, perfect for watching fireworks that regularly emanate from the Hollywood Bowl. "It makes me feel like king of the mountain," he says. *See page 122.*□



The lapidary outwits the chameleon.

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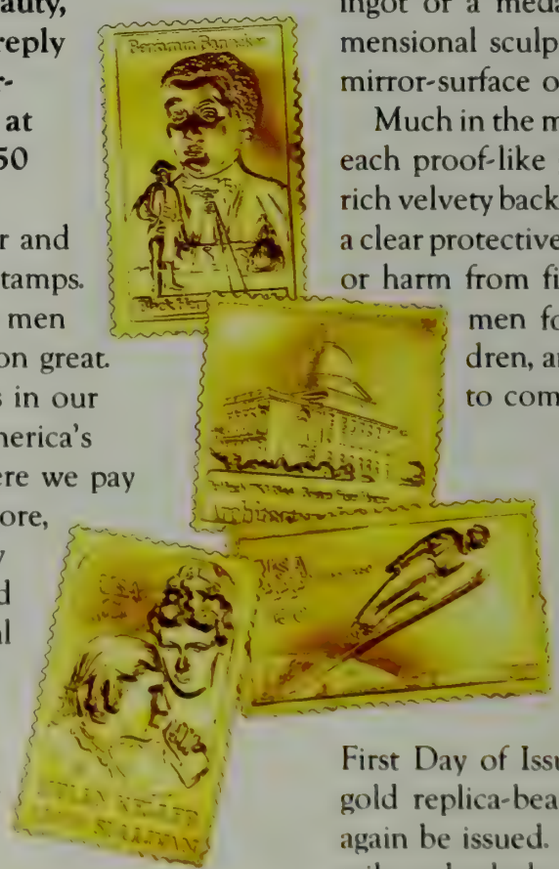
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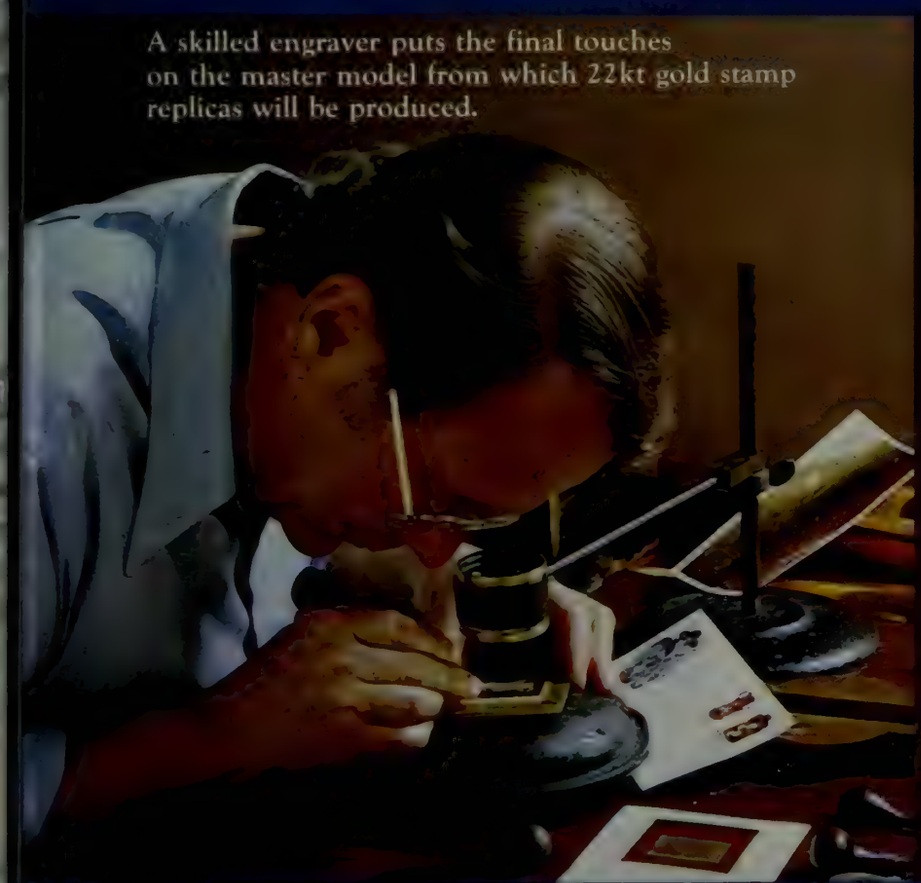


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(continued on next page)



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(continued from previous page)

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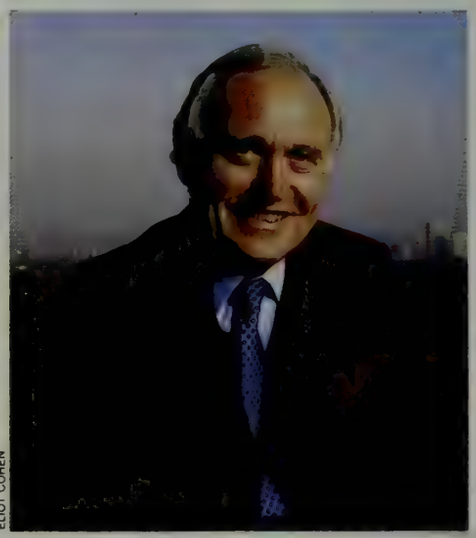
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New Directions in Architecture

by John Carl Warnecke



ELIOT COHEN

Architect John Carl Warnecke (above) discusses the changing role of his profession as it expands to handle public needs. A constant in his thinking, however, is the relationship between structure and site. Mr. Warnecke's firm designed New Jersey's AT&T corporate headquarters (below left) to complement the landscape, and a federal office building (below right) overlooking Washington's Lafayette Square, to respect its historic environment.

THIS IS A FASCINATING PERIOD for the architectural profession, a very exciting time in which the traditional role of the architect is being reexamined in the context of vastly changed needs. The great change actually began three decades ago, centering around the mile or so of Manhattan's Park Avenue, north of Grand Central Station. The avenue was packed solid with great heavy Beaux Arts buildings in a variety of revivalistic styles when Lever House appeared, like a breath of fresh air, in 1951. A slim, green glass tower afloat above a delicate podium, it looked magical—and was hailed as the beginning of a new era in architecture.

A few years later it was joined by Mies van der Rohe's dazzlingly pure and elegant Seagram Building, which quickly popularized the concept of an open plaza in front of high-rise structures. But soon a host of imitators sprang up, not just along Park Avenue, but in every city of the nation—and, for that matter, in every city of the world. What had begun as a strong liberating force, when repeated time after time began to look sterile, cold and ultimately banal.



NICK WHEELER



ARNOLD SAVRANN

Increasingly, the public became disenchanted with our cities of glass and steel towers, and with the wholesale clearances that characterized urban planning until what seems like just the day before yesterday. And this public—more educated, articulate and sophisticated at exercising power at a grass-roots level—will continue to have an enormous influence on the course of architecture.

The energy shortage is another critical factor bound to shape architectural history and lead to aesthetic change. Habits of waste and inefficiency will be forced to go by the board. If the all-glass curtain wall does not become obsolete, it will have to undergo modification and refinement. We can look forward to more masonry buildings and all sorts of adjustments in design that have just begun to be explored. Spiraling costs will have to be taken into account, as well. These pressures—of educated public opinion, the need for energy conservation and reduced costs—have already combined to set several changes in motion.

One major consequence is the increasing appreciation today of eclecticism in architectural thinking. When I was younger, it was taboo to even mention the word. Under the sway of the Bauhaus, we were going to remake the world in the image of functionalism. I, myself, was very lucky to be exposed to both sides of the architectural argument. My father was a Beaux Arts architect in the grand tradition, who worked with Arthur Brown on the City Hall and

continued on page 26



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New Directions in Architecture
continued from page 22



MORLEY BAER



ABOVE LEFT: Hawaii's state capitol, developed by the Warnecke firm, blends modern technique into a unique geographical setting. ABOVE RIGHT: Apartments on San Francisco's Nob Hill, another Warnecke design, rise twenty-two stories to take full advantage of the view.

the Opera House, in San Francisco. I, on the other hand, studied under Gropius at Harvard. Yet I've always felt a sympathy and understanding for earlier traditions, and, especially in my house designs, have worked to establish a strong relationship between house and site. I've never seen the structure merely as an elegant machine to be placed without regard for landscaping or siting.

Philosophically, I feel very comfortable with what I see as a necessary broadening and deepening of the architect's role. The parallel I like to draw is with the medical profession. In the past, you had a general practitioner, a man you went to with pretty much all your ills, for diagnosis. Today, with the enormous growth of specialized knowledge, it has become commonplace to seek out a specialist. Every part of the body now has its own field of experts, its own grouping of physicians. So, too, in architecture. The client and the public realize that simply designing a structure is no longer enough. The architect must have as his partners interior designers, landscape architects, engineers and—depending on the project—professionals in the field for which the buildings are designed; for instance, professors and students, if we're talking about a university.

Interior design, in particular, has long been neglected by architects, and yet increasingly there is a need for beautiful and inspiring spaces—flexible and intelligently designed to work in, and exciting and varied for shopping, dining and all the other activities that make up the urban experience. The sharp recession of 1973–74 was very beneficial in this respect. It forced many architectural firms into interior design in order to survive, and, I think, gave them new respect for the subtleties and complexities of that discipline. I look forward to an expanded dialogue between design and architecture.

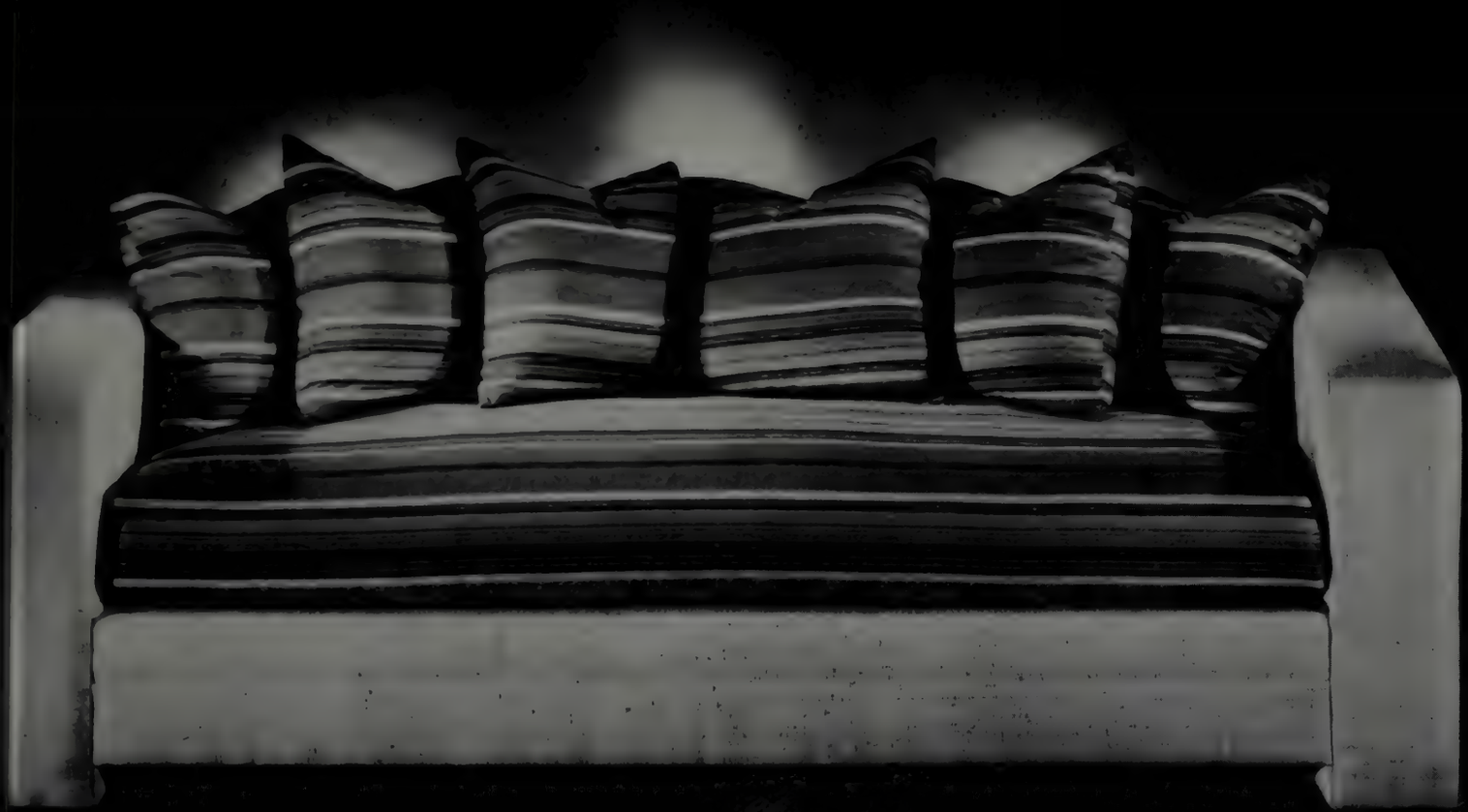
The architectural profession has moved into the *public realm* in a way unthinkable twenty years ago; the architect is emphatically not sealed in an ivory tower any longer. Look at the era of adaptive reuse—essentially, the retention and transformation of older buildings. We've come a considerable distance from the fifties and sixties, when indiscriminate urban renewal programs cut wide swaths of destruction through the hearts of so many of our cities and towns. Today we're looking at all manner of old structures, and we're modifying, enlivening, revitalizing every which way. Nothing is sacred, in terms of new additions, as long as the spirit of the original is respected. We may cut an atrium through the center of a warehouse, or add bay windows to a façade, to make lively new shapes inside; there are all kinds of fresh ideas. We're also learning how to design new buildings to *blend in*—to pick up the local language of usage. In Georgetown we're learning to respect the scale of nineteenth-century row housing; in Santa Fe we are echoing Spanish and American Indian forms of construction. A new appreciation for the vernacular is everywhere apparent. I have offices in Boston, New York, Los Angeles, Washington and San Francisco, and I like to think that the work of each respects local characteristics.

What we, as architects, are finally learning to do is to draw on the expertise of the many potential users of a building—from the informed client to the everyday occupiers; they all have something to contribute to an open and receptive designer.

Architecture will always deal with the blending of art, creativity and function. But, more than ever before, the profession will be open to a discourse with society. This will—I am confident—produce architecture in tune with the needs of a vastly more complex and challenging world. □

Noted architect John Carl Warnecke discussed his thoughts about the future of architecture and interior design with writer Peter Carlsen.

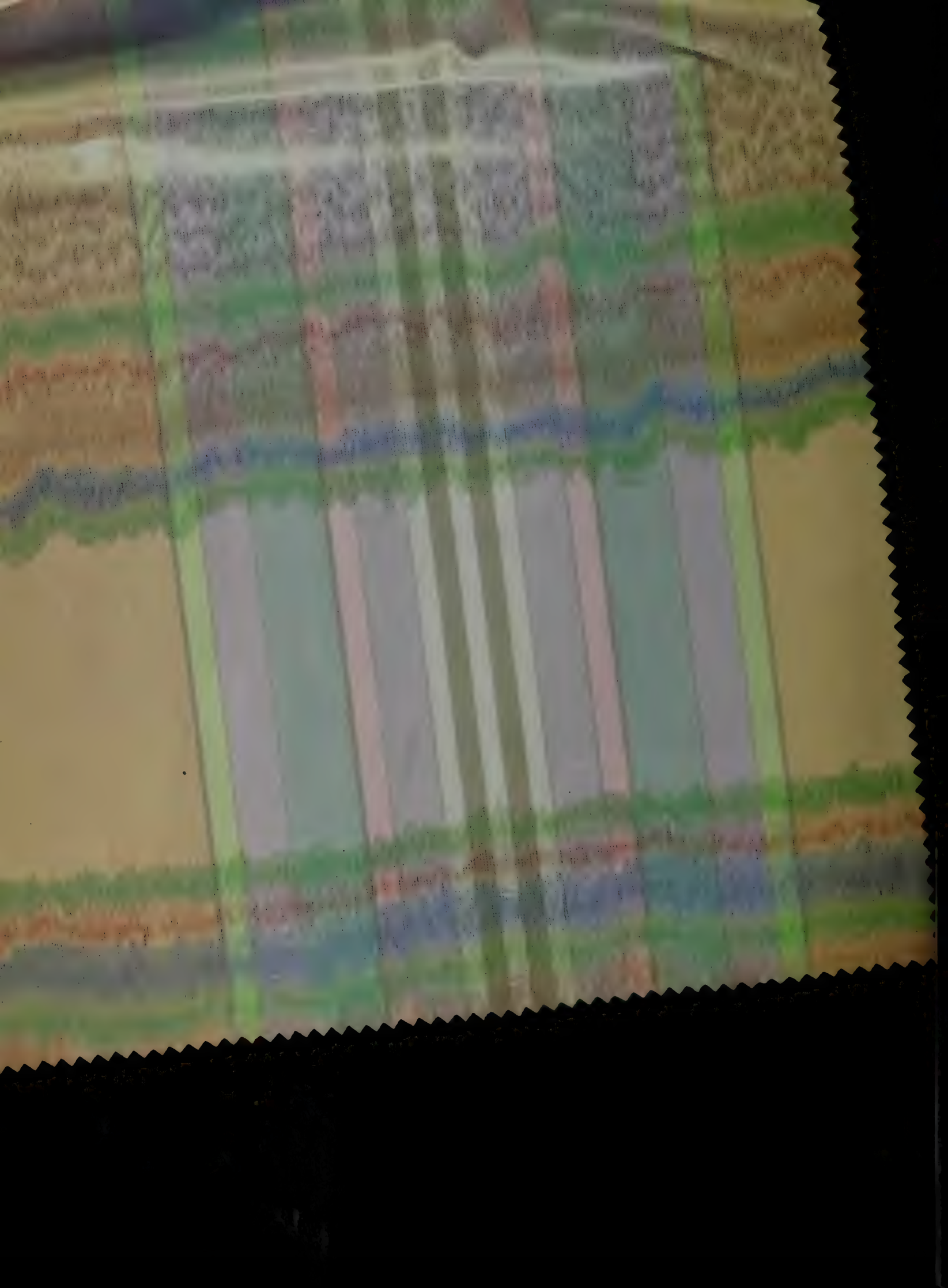
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The Landmarks Dilemma



JANE RADY



KEN BIGGS/AFTER-IMAGE

TOP: Russell Lynes explores the opinions both for and against the designation of historic sites, in Part One of a two-part series. ABOVE: Landmarks such as Oregon's Yaquina Head lighthouse—an atmospheric and literal land marker—serve discrete functions, as well as being ennobling members of the landscape.

LANDMARKS ARE NOT what they once were—emphatic objects by which you could tell where you were, mountains and lighthouses and towers and other conspicuous, usually tall, natural or man-made exclamation points in the landscape. By being always where you expected them to be, they were comforting, partly because they were timeless and partly because in their impersonal way they were welcoming. The old landmarks have not lost their meaning, but they have been joined by hosts of what are called "designated landmarks." Time and custom did not decide they were landmarks; the "landmarkers" did.

Preservation Proposals

I speak as a somewhat disenchanted landmarker. The designation of landmark buildings and so-called "historic districts" has, from the very first, which was not so long ago, been a can of worms. Not only do the people concerned often disagree basically about the quality—architectural or historic—of proposed landmarks, but their judgment is colored by many considerations that have nothing whatever to do with history or architecture or aesthetics, but can be casually included in that basket of a word *environment*.

I learned this at firsthand as a founding member of the Landmarks Preservation Commission of the City of New York, one of the first such commissions with a comprehensive law to support it. For seven years (1966–72) I listened to arguments, often impassioned, pro and con. I have heard a parish priest testify that he approved of having his beautiful little church designated a landmark, and his bishop, who wondered what would happen to the value of that piece of real estate if the parish dwindled away to nothing, argue against it. I have listened to owners of property on which distinguished buildings stood argue that those structures were of no historic or aesthetic interest, and should be demolished so that they could be replaced by more profitable ones. I have heard committees seeking the designation of an entire area of New York as a "historic district"—an act that would thereby prevent any owner of a house or business structure in the district from making any exterior alteration, however small it might be, without the review and permission of the Landmarks Commission.

An early such district was Greenwich Village, which, as I listened to the discussions, seemed to me as much a state of mind as a place. It was, and is, full of commercial structures—warehouses, service stations, cheaply built apartment houses—that surely do not deserve to be saved along with the many charming, and some elegant, nineteenth-century dwellings and public buildings. (Just the other day, a friend who has a house in "the Village" told me she was outraged because several of her neighbors were painting their houses in bright colors, thereby "spoiling" the neighborhood. I suggested that this same sort of thing had happened in recent years in parts of San Francisco and had in, fact, added greatly to its sprightliness and charm.)

A Noble Endeavor

The arguments for landmarks preservation, reduced to their simplest terms, have been the need to save our heritage of architectural styles, the homes of heroes (statesmen, authors, artists), the sites of historic events and historically interesting groups of buildings. Opposed to this is the right of citizens within the restraints of zoning laws to do as they please with their property. That seems simple enough: *Pro bono publico* versus individual rights, an ancient and honorable confrontation resolved in different times and cultures in a great variety of ways, not all of

continued on page 34


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The Landmarks Dilemma
continued from page 30



RUSSELL LYNES



GREGG MANCUSO/AFTER-IMAGE

ABOVE: In Greenwich Village, one of Manhattan's earliest designated historic districts, a stately row of 19th-century dwellings is preserved. ABOVE RIGHT: Mr. Lynes feels that the gaily painted Victorian houses on San Francisco's Steiner Street add sprightly charm.

them, by our standards, equitable.

But it is by no means as simple as that; nothing is, that is compounded of sentiment, taste, status, comfort, nostalgia, pride, money and politics—and the designation of landmarks involves all of these. Is the greater benefit of the city accomplished by preserving as landmarks structures that stand in the way of creating amenities for a large number of citizens? Are there justifications for letting taste and ambition and enterprise take off on their own to pursue unpredictable fancies? In the narrow area of landmarks preservation, just what *is* the public interest?

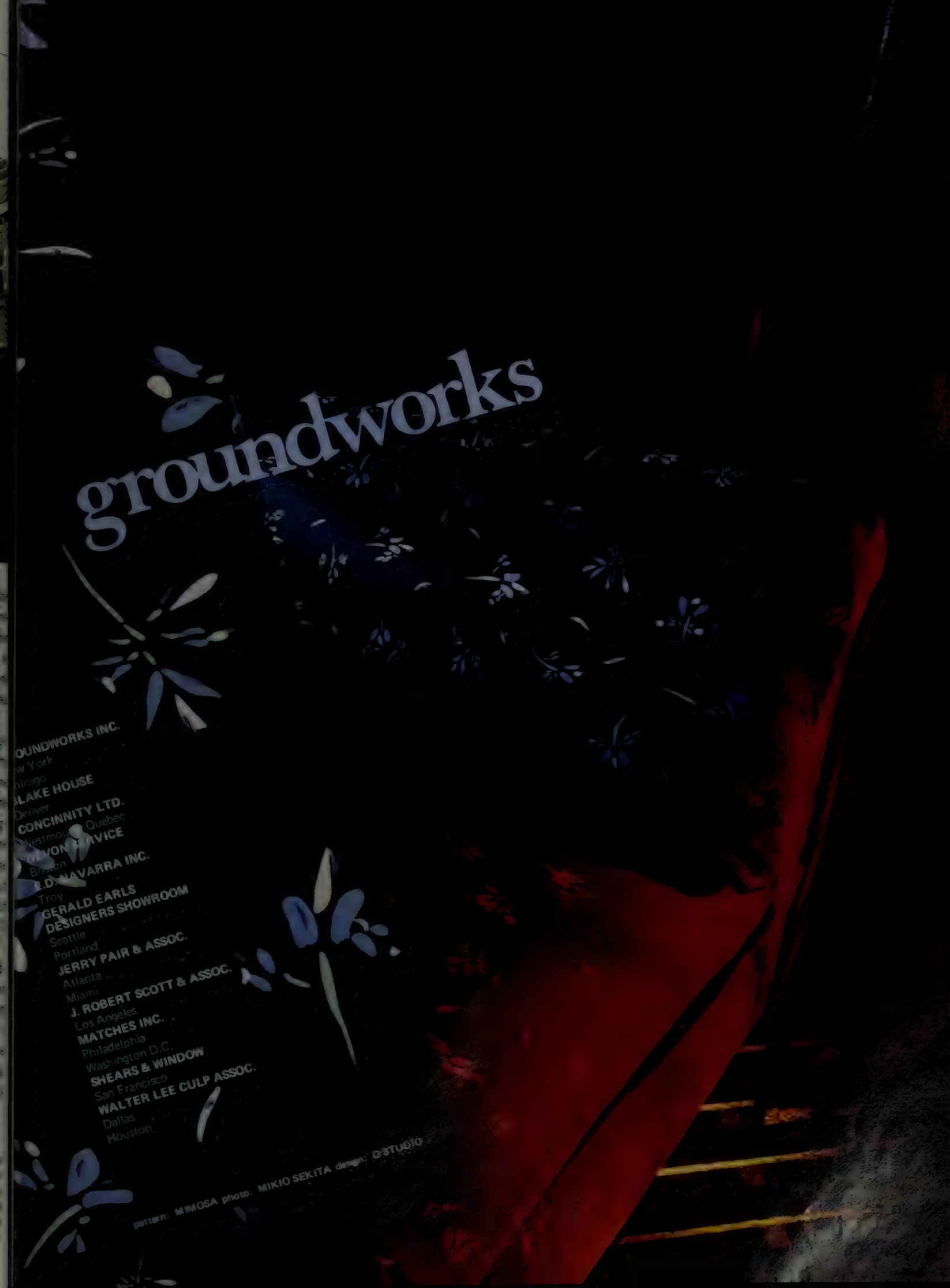
The question was answered, in the bluntest terms, at an early meeting of the New York Landmarks Commission, by a member—a historian of the city—who said, "If this commission had existed a century and more ago, there wouldn't be any New York today." He had a point, but not one he meant to press. By this same token, however, one wonders what nostalgic Parisians thought when the emperor Napoleon III let the baron Haussmann tear down much of Paris to make splendid boulevards and open spaces and vistas and parks. Some years before that happened, Philip Hone, the mayor of New York, wrote in his diary, in 1831: "The city is now undergoing its usual annual metamorphosis; many stores and houses are being pulled down, and others altered, to make every inch of ground productive to its utmost extent." Much of what was built then is now Greenwich Village. The presumption is that this village would not have been built if there had been a Landmarks Commission in Mayor Hone's administration.

The function of the Landmarks Commission in any city is to adjudicate the disputes over which landmark sites and buildings are worth protecting and preserving. Protecting them is the city's business; preserving them, unless the city owns them, is essentially private business. "Historic preservation speaks to properties of architectural, historical and cultural significance," Beverly Moss Spatt, a former chairman of the commission, wrote recently in the *New York Times*. "Yet people are requesting and gaining designation for a whole array of other reasons: to maintain the status quo, to prevent development, to revitalize an area . . . to gain tax benefits."

Landmarks laws are fragile things, subject to attack by any property owners who dispute the designations of their buildings. The fact that the United States Supreme Court upheld the constitutionality of the New York law in a dispute over the Grand Central Terminal, a major victory for landmarkers, does not mean that abuse of the law will not put it in jeopardy again.

Legislation that attempts to administer taste is always fair game for Philistines and aesthetes alike, and in some respects it becomes increasingly evident that some of the landmarks law's most enthusiastic and energetic friends are also its most dangerous enemies. □

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America*, *Good Old Modern*, and *The Tastemakers*, which recently was republished by Dover Publications. He is now at work on a book about the Cooper-Hewitt Museum


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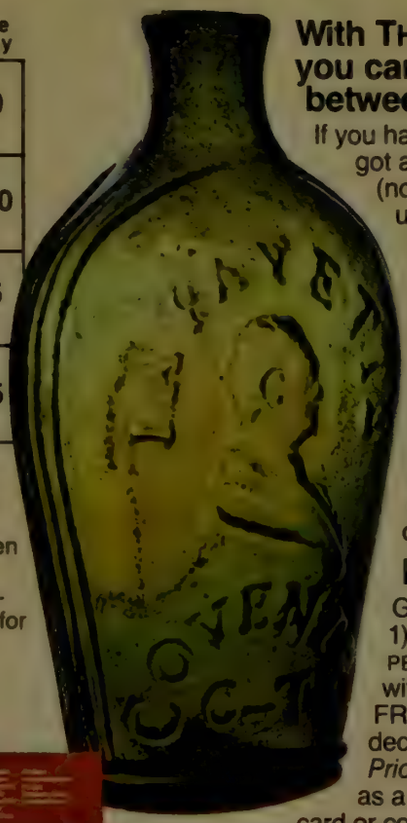
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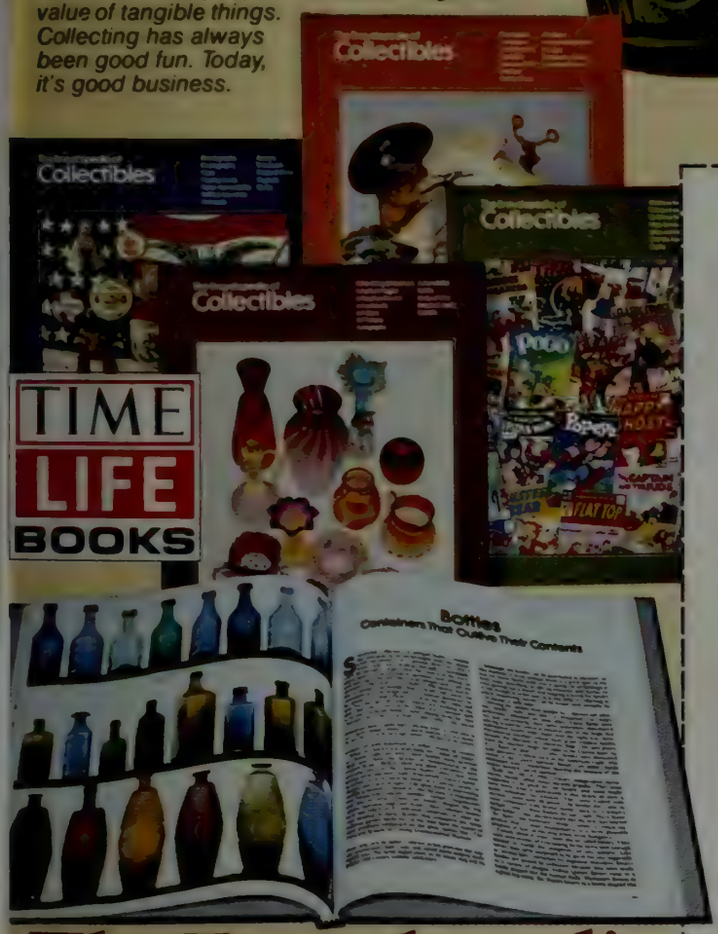
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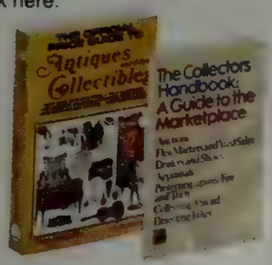
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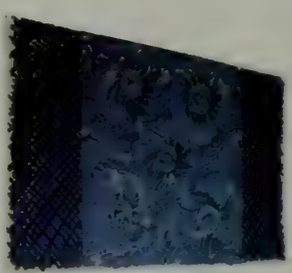
A detailed description of notable art and antiques selected from the interiors featured in this issue.

RAKU is a Japanese term denoting a technique of pottery making, the freely modeled objects of which are often used in the tea ceremony. Low-fired lead glazes, which cover these soft-bodied vessels, create textured surfaces of subdued coloration. "Made by the skill of the fingertips, not by the wheel," this peasant/gentleman tradition of pottery making has attracted numerous contemporary potters, among them Kris Cox, whose shallow bowl appears here.



See page 48.

AMONG the "New Decorativist" painters emerging from the mid-1970s was Robert S. Zakanitch, whose acrylic *Cabbage Plaid* is shown here. These artists found inspiration in patterned motifs from a wide range of sources. Painted, drawn, collaged or crafted, the works are colorfully flamboyant expressions that boldly challenge the distinctions between fine and applied art forms. Through scale and vibrant juxtapositions, these decorative creations, often of mural size, herald a return to lyricism and romanticism.



See page 58.

THOUGH she has more often painted male subjects, Alice Neel has created memorable portraits of women. These works, which are never idealized, personify her sensitivity in revealing the movements, expressions and body language of her sitters. Known for her emotionally charged brushwork and brilliant color of the sixties and seventies, when figurative painting was less fashionable, she has remained loyal to her very personal vision, as this 1979 *Portrait of Betsy Miller* reveals.



See page 63.

AFTER his first success at the 1847 Paris Salon exhibition, Jean-Léon Gérôme (1824–1904) began to attain international status as a painter with detailed, multiple-glaze canvases that contrast with those of the contemporaneous Impressionists. His early works were set in antiquity and called *Néo-grec*. During the 1880s, however, he created a series of works devoted to animal subjects, including this version of *The Two Majesties*.



See page 64



See page 111.

THROUGHOUT history, the housing of domesticated animals and fowl has often taken fanciful form. This seventeenth-century Delft faïence birdcage is fashioned in the form of a classical dome-top temple with Chinese-inspired brush drawings of genre scenes gracing its exterior as well as the interior fittings. Responding to the European rage for Chinese porcelain at the time, Delft produced an abundance of tiles, novelties and other objects in imitation of Oriental design. In contrast to this influence, the finial of this piece is a westernized figure of a seated cat.



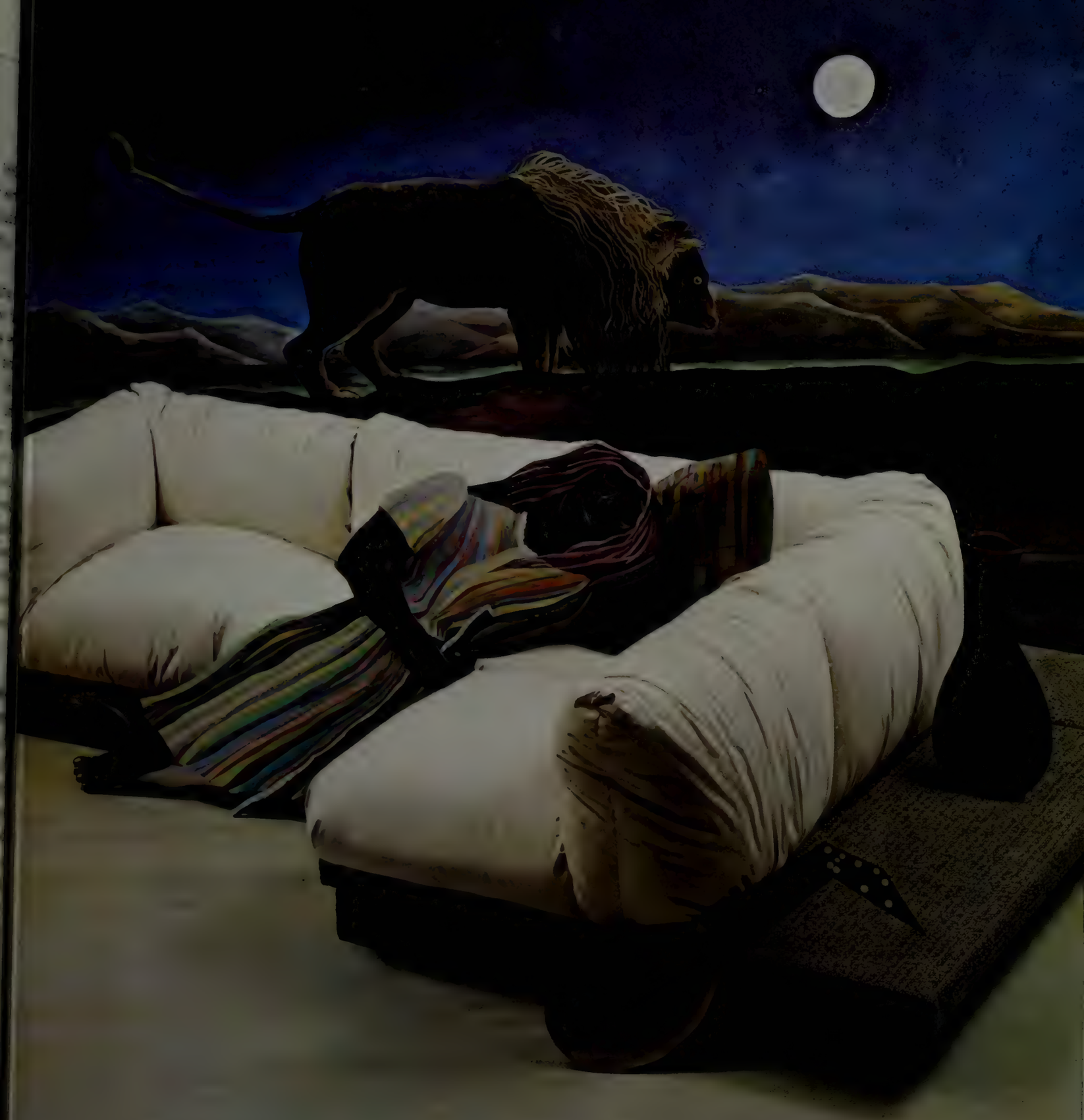
See page 111.

ALEXANDRE-JEAN-BAPTISTE HESSE (1806–1879) excelled as a painter of religious murals for many French edifices, including the chapel of Sainte-Geneviève for the church of Saint-Séverin in Paris. With his smoothly finished and restrained style, Hesse was sought after as a society portraitist as well. Here, in the *Portrait des desmoiselles de Rohan-Chabot*, he depicts two young ladies of fashion informally posed against the open spaces of a country setting; a pet dog provides a vivid accent.



See page 113

THE SUITE OF mahogany bedroom furniture commissioned by Napoleon during the Empire period for commander Nicolas Soult is styled with Roman-inspired military motifs. In that time of subtle change in furniture design, presentation pieces were often imposing, displaying the rank of donor and receiver. The bed shown here exhibits reeded posts wrapped with ribbons of gilt, and surmounted by axes on one end and plumed trophy helmets on spears at the other. Bordered shield panels are other elements that sumptuously add to the overall ornamentation.□



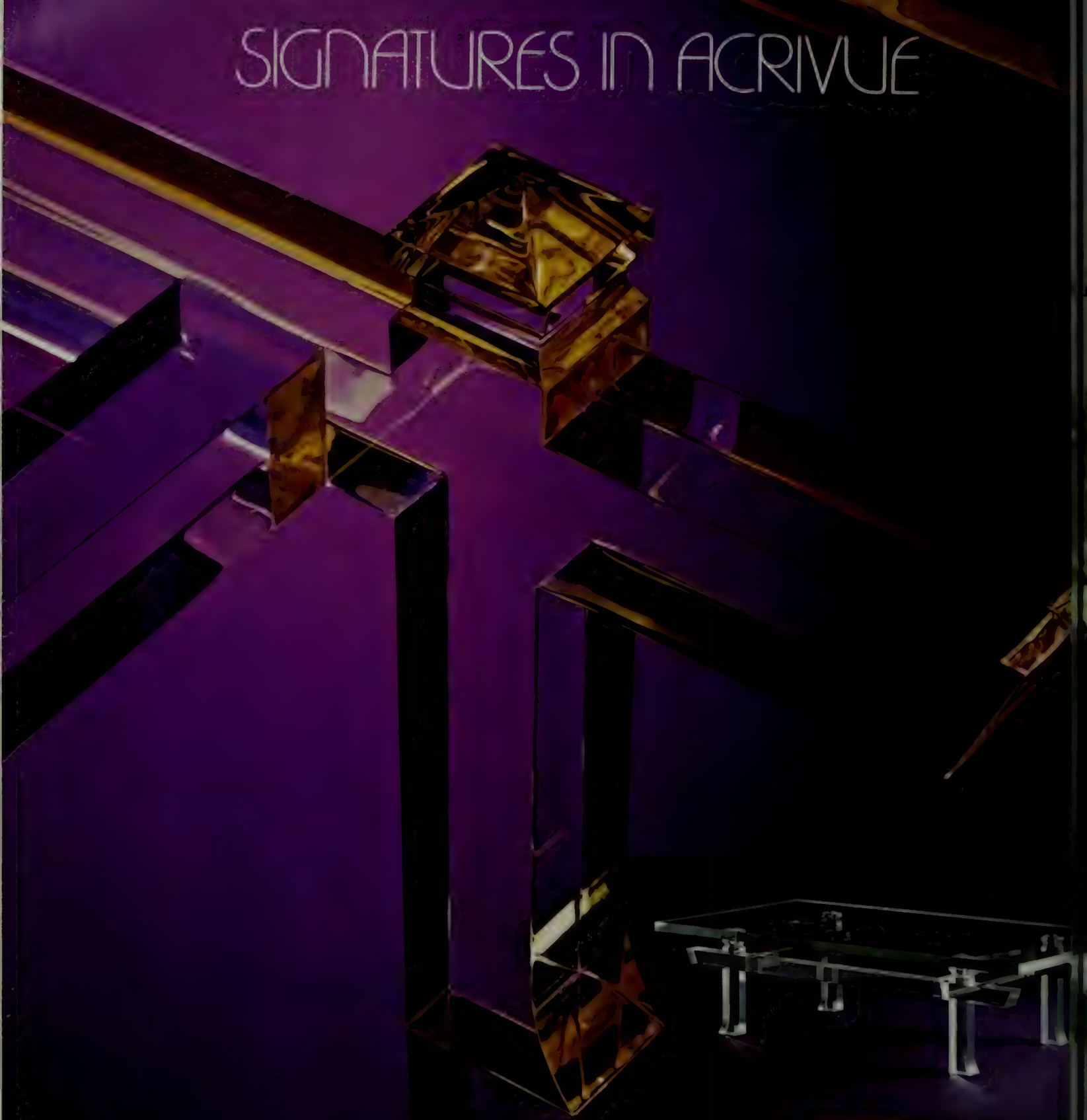
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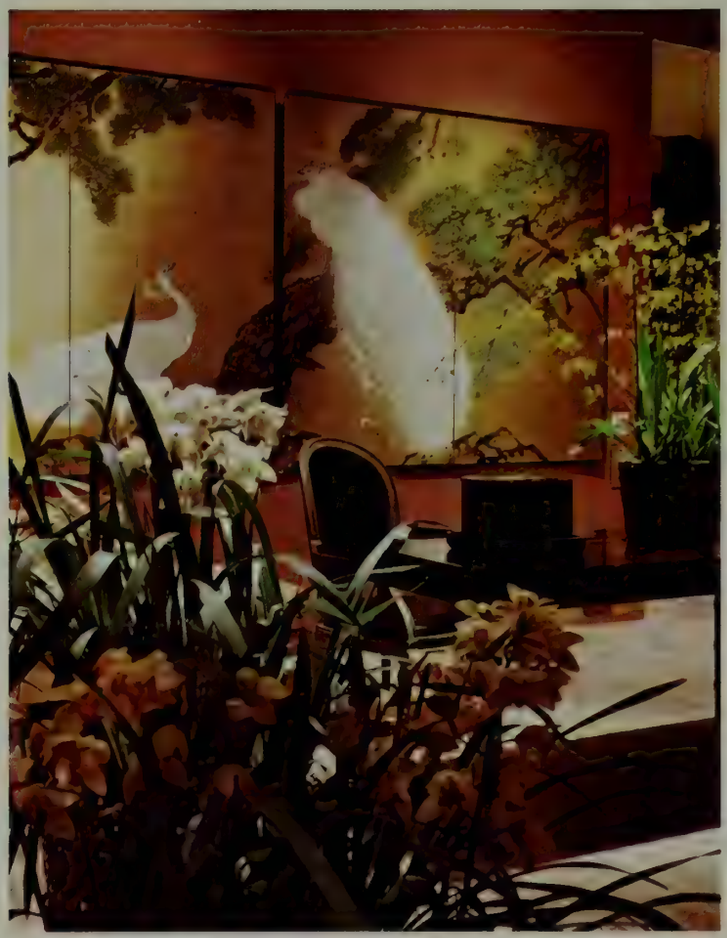
Harmonies

Classic Contemporary Interior in Palm Springs

INTERIOR DESIGN BY NEIL MITCHELL
PHOTOGRAPHY BY JAIME ARDILA









Designer Neil Mitchell Cowan conceived his Palm Springs residence as a "desert palazzo," and used principles of classic design to instill serenity. OPENING PAGES: The Reception Room introduces a muted palette and a sense of spaciousness. A 19th-century Heriz carpet underscores a Steinway grand piano and 18th-century-style chairs clad in Clarence House suede. The lacquer-paneled fireplace visually recedes with gleaming precision. PRECEDING PAGES: Hallmarks of the Living Room include an island of distinctively angled seating and freestanding etched-glass columns by Duffy King. ABOVE LEFT: The Living Room's antique Japanese screen serves as exquisite camouflage for a film projection booth. ABOVE RIGHT: An antique Chinese ivory bust, an 18th-century *negoro* tea tray and a 17th-century Japanese paper lacquer vase reiterate the Oriental influence, complemented by Tiffany's silver hexagonal bowl. OPPOSITE: Bestowing an air of sophisticated rusticity in the Dining Area are ceramics by Kris Cox, and rough-hewn Louis XVI-style chairs. Wayne Quinn's whimsical screen pays tribute to Kabuki theater.

WHEN THE INTERIOR of a house in Palm Springs can look as if it could also be in a high rise in New York, it is apparent that the appeal of classic space transcends locale. For this reason, Californian Neil Mitchell Cowan calls himself an architectural designer. "I will admit that the inside of a construction is what I care about the most. This is where people spend their time." He has not always been of this mind, however. Not long ago he was designing high rises, impressive structures that somehow left him dissatisfied. He was always more comfortable planning the working space within the building itself.

An important priority has been to move into his Palm Springs house, once reserved for weekends. "When I was living in Pasadena, I couldn't wait for Friday to come, so I could get back to the desert. When I sold the house in Pasadena, I thought, 'Why not live here in Palm Springs permanently?' The weather actually is wonderful nearly the year round."

Little of the original Palm Springs house is left now: a fireplace, a room or two—one of them a reception room with a piano, kept as a tribute to his grandfather, who designed keyboard actions for Steinway. Unlike his design for the George Sardina house (see *Architectural Digest*, September 1980), where Mr. Cowan used what he calls "ambiguous space, undefined and wandering space, you might say," in Palm Springs he wanted to investigate the principles of classic design. "I wanted to learn why people feel satisfied and sheltered within a traditional and precise space such as this.

"I wanted intimacy and grandness at the same time. I also like overlapping space, and small areas to go through before you come into large ones. It took a long time to work out the proportions. Nonsuperfluous design is really maximum design." There was little room for error, and he was not certain that the ceiling heights would be correct. In order to be raised or lowered, if necessary, they were attached to wires that hung from joists suspended on metal bars.


中村芝翫

"It took a long time to work out the proportions. Nonsuperfluous design is really maximum design."



ABOVE: Like a desert chieftain's pavilion, the Master Bedroom's canopy bed is bedecked with light-toned draperies that shelter the richness within—a luxuriant lining of French tapestry fabric. Forming a harmonious alcove composition, a 19th-century kimono backdrops an 18th-century Dutch painted chair, a Japanese chest and a large raku bowl. Carpeting is from Decorative Carpets. OPPOSITE: In the Master Bath, a sere desertscape establishes a tantalizing contrast with the sunken bath. Contrasting with a rugged stone wall beyond the window, the sleek console incorporates vanity appointments from Paul Associates. An 18th-century Oushak rug adds ornate, subtly colored pattern, while a Masami Teraoka poster blends traditional with modern wit. FOLLOWING PAGES: At twilight, the mountain silhouette gently enfolds the desert-hued house.



When installed, ceilings were the exact height for the proportions. "They were twelve feet, five inches, and if they were any higher, rooms would feel narrow. If lower, the walls would flow out, and you'd feel lost."

Architecture, to Mr. Cowan, is far more than putting up a building and keeping out the elements. It is concerned with how people respond; with their senses of seeing, touching, hearing, smelling; with the synthesis of space, scale, texture, color and form. One element is not more important than another. Materials, for instance, are as carefully worked out as space delineation. Glass is used as an art form. "Rather than simply putting glass in doors, which is what we've all seen, I wanted to find some new expression. I have partial walls of mitered glass, and I've used the same material structurally in shelves. Then a thought came to me: 'Why not make use of glass in a freestanding piece?'" Glass was etched with a design of iris, and indeed several examples now stand in the house as sculptures. There is also alabaster, Texas shell stone, quartz and stainless steel. Floors are marble, and walls upholstered in silk.

Details that might distract are nonexistent. A computer processes and sends stereo sounds out to channels throughout the house, to speakers built behind upholstered walls. Blinds slide into the ceiling, and doors slip back into pockets of the walls, to draw the eye to the outside. In fact, the whole house is mechanically meticulous. In order to environmentally control only one part of the house at a time, three separate systems—each with an air conditioner, heater, electrostatically controlled filter and humidifier—have been installed. "From now on I'll make some arrangements for energy conservation in all houses I design."

This is clearly a house created from a personal world of awareness and response. "I found so much peace and harmony by moving here, I don't have any rooms charged with modern art." His effects are more subtle. Japanese screens stretch across a wall. "These are normally used to divide a room, but because of the scale of the space, I can use them as wall art." Lacquer boxes reflect the soft light. "Lacquer is art *and* craft."

When much of the work on the house was finished, Mr. Cowan invited a professional pianist to give a concert. "About forty-five people came, all strangers to one another. Fortunately, there was something here with which each person identified, and the room soon filled with a kind of warmth. It marked the beginning of many friendships." The pleasure of people, after all, is the real motivation for any design. □

—*Suzanne Stark Morrow*







New England Charm

An Imaginative Background of Fantasy in Cambridge

INTERIOR DESIGN BY WILLIAM HODGINS, ASID
PHOTOGRAPHY BY HORST
TEXT BY VALENTINE LAWFORD



Imbuing a New England farmhouse in Cambridge with old-world romance, designer William Hodgins transformed it into a sumptuous fantasy retreat. OPPOSITE: A shade garden rings the pristine 1840s clapboard residence. ABOVE: The Living Room's lacquer-glazed paneling backdrops a festive decorative medley including a birthing chair, whimsically upholstered in pastel-hued Scalamandré silk. Brunschwig & Fils taffeta covers a Louis XV armchair. The painted study of birds quietly counterpoints Albert Alcalay's abstract *Broken Heart*.

QUITE APART from its intrinsic merits, the mid-nineteenth-century domestic architecture of New England has an adaptability to contemporary living that makes it peculiarly congenial to a late-twentieth-century mind. Outwardly, the characteristic house of the place and period blends common sense with a sense of style. The plain but amply proportioned rooms inside offer virtually unlimited possibilities for self-expression.

A couple of years ago, just such a house—in Cambridge, Massachusetts—caught the imagination of a young woman currently studying art at Harvard. She had hitherto lived in an apartment while attending courses, but had for some time desired something larger: a place where



she could enjoy greater privacy and have more scope for entertaining. Built in 1840, as a farmhouse, the building was no longer surrounded by very much in the way of land. However, in front it gave onto a pleasant strip of informal garden shaded by a small ash grove, and at the back it was separated from its immediate neighbors by a yard that still boasted a paulownia tree and a variety of conifers and shrubs.

Drawn by the unusual quiet of its setting, she bought the property and set about transforming it into a private world of her own. To help her, she chose New York–trained Boston-based interior designer William Hodgins. In many ways the choice was a natural one. Mr. Hodgins was a

Islands of color brighten the Living Room, which a small stairway divides into two levels. ABOVE: A French settee graces the top level with inviting comfort. OPPOSITE: On the lower level, a Louis XV marble mantel, enhanced by a Théophile Steinlen drawing, provides a focus for continental treasures. One of the original inspirations for the décor, a Venetian phoenix, dignifies a wood pedestal. A still life contributes floral gaiety, echoed by a pillow covered in Scalamandré silk. Velvet upholstery fabrics on both levels are by Clarence House.



long-standing acquaintance of the owner's family; he had decorated the children's rooms in her parents' country house; and five years ago, at her mother's suggestion, he had worked on the Cambridge apartment already mentioned. Even more to the point: In the course of time, the experienced decorator and his young client had developed a remarkably easy relationship, a confidence founded on a shared sensitivity and sense of humor as much as on respect. The designer fully understood the inherent dualism of his client's character: her natural desire for the company of her fellow students and contemporaries, and her need, as an artist, to feel at times remote from the world. "My aim," he says, "was to

"My aim was to create a personal ambience: romantic, but lightly so."





create for her a very personal ambience: romantic, but lightly so, with admittedly some touches of grandeur, but not enough to inhibit."

Together they agreed to do over the house gradually, rather than try to furnish it all at once. On a visit to New York with the designer shortly after the house had been acquired, the owner bought a number of memorable pieces: a handsome seventeenth-century Italian table, a Louis XV chaise longue and a rare pair of eighteenth-century Venetian giltwood phoenixes on pedestals. "That set the tone," says Mr. Hodgins, and later came several pairs of seventeenth-century English crewel-work curtains, a 1914 bathtub and basin with original hardware, and two lamps with the kind of fringed lamp shades that had been the height of fashion before World War II. "There was never any point in my suggesting that 'this won't do,' or 'this doesn't go with that,' " the designer says. "If she liked something, that was it. Fortunately, she not only loves the impromptu, but has a talent for it."

Inevitably, there were certain structural changes to be made. To give the ground floor an added dimension, part of the backyard was glassed in to make a garden room, plant-filled and visible from living room, dining room and entrance hall. The master bedroom/sitting room was heightened and lightened by the addition of a tray ceiling, and the original meager master bath was enlarged and transformed by the suppression of some inner walls and closets and the installation of a fireplace. Among countless other essential improvements, the 1955 floor, of depressingly commercial Welsh tiling, was covered with a surface of epoxy and painted in a delicate formal pattern to simulate stone inlay—one of several notable examples in the house of the expert work of the decorative artist Robert Jackson.

The fortunate young owner of this house happens to have grown up in conventionally beautiful and luxurious surroundings. Though she may indeed have an unconventional



OPPOSITE ABOVE: Cascading leaves painted by Robert Jackson spark the Dining Room's light-hearted mood. OPPOSITE: At the heart of the residence, the glass-enclosed Garden Room is resplendent with seasonal blooms. ABOVE: Romantic enchantment permeates the Master Bedroom, which the designer crowned with a tray ceiling and painted cornice. A chintz bedcover from Boussac of France adorns the antique German bed, while putti daydream atop its turned posts. A study of heart-shaped leaves punctuates patterned wallpaper from Brunschwig & Fils.

personality, her own taste is less a reaction against her parents' taste than a derivative of it. She has an inherent and authentic sense of quality, and a certain tender feeling for the past—even if she prefers to invent, rather than imitate. In the manner of her generation, she delights in producing her own quasi-fictional version of history, but in her choice of furniture and decoration there is never the least desire to shock or show off. Even the one or two touches of grandeur add up to little more than unusual coziness.

Perhaps the explanation lies in the truism: A house should be a reflection of the human being who lives in it. As Mr. Hodgins says: "She really insists on being her own person."



Homage to Art

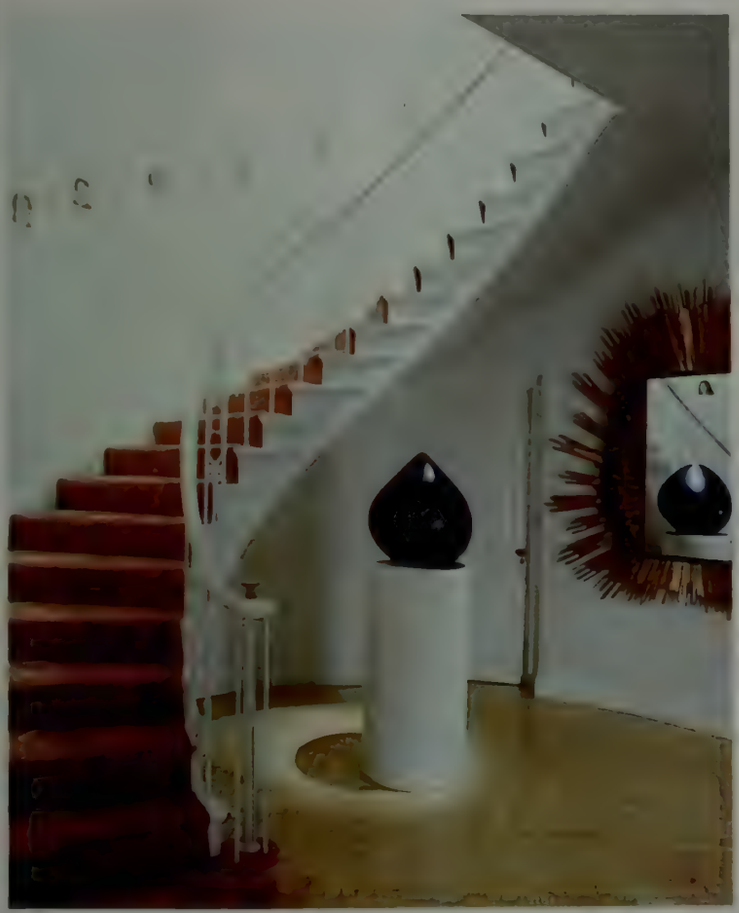
New York Setting for a Sophisticated Collection

PHOTOGRAPHY BY PETER VITALE

THERE ONCE EXISTED a species of eighteenth-century gentleman who was, in the best sense of the word, a dilettante. Usually English, sometimes American, he would return from the obligatory Grand Tour of Europe with remarkably eclectic collections of furniture, pictures and assorted oddments assembled in half-a-dozen countries. These *objets trouvés* were often extremely fine, but on occasion they were merely amusing, and sometimes—though luckily this was an age when the truly bad was rare—there were pieces of less than passing quality. But the point was understood to be the joy of acquisition, the pleasure of collecting remembrances of travel—never the formal amassing of pieces intended to appreciate extensively in value.

The rambling apartment of Robert and Betsy Miller in contemporary Manhattan has something of the same intriguing mix that might have been found in the house of an eighteenth-century amateur: the juxtaposition of the unique and the everyday, the exotic and the comfortingly familiar, the refined and the rough-hewn. There is even a park outside the windows, although, in this case, it is one of the few oases on the Upper East Side, rather than some delicately informal expanse of private landscape. There is another quality to these rooms, equally elusive. It is a sense of carelessness, of abandon—a distinctly aristocratic approach to abundance. Paintings, furniture and humble objects such as children's picture books are everywhere. It is enthusiastic collecting and displaying, without the fatiguing constraints of rules and "good taste" imposed by a particular style.

"Let me start by saying that we consider owning things to be an open-ended process. I dislike what I call 'iceberg collections,' in which you see only 10 percent of what you have at any one time, with the rest in storage," says Mr. Miller. "So we're always loaning things to exhibitions, or to friends, even giving things away. Circulation is critical for beautiful or unusual pieces." And so the





A serendipitous collection of artworks animates the Manhattan maisonette of Mr. and Mrs. Robert Miller. OPPOSITE: In the Living Room, pastel-hued walls and oak flooring emphasize the dark contours of antique English appointments. In the midst of this traditional grouping, Robert S. Zakanitch's pattern painting, *Cabbage Plaid*, suggests a window into another land. ABOVE RIGHT: Contemporary paintings and antique objets d'art are imaginatively juxtaposed in a second Living Room conversation area. Two Oriental porcelain lamps flank a canvas by Nabil Nahas; a Lucio Pozzi watercolor is propped on a table, and Michael Mazur's simian study commands the porcelain-laden mantel. A wrought-iron candleholder exemplifies the piquant treasures favored by the Millers for their ever-evolving collection. ABOVE LEFT: Juan Hamilton's sensuous sculpture acts as the nucleus of a compelling Hall composition. Portraits of contemporary poets by Alex Katz wend their way upstairs in iconic procession.

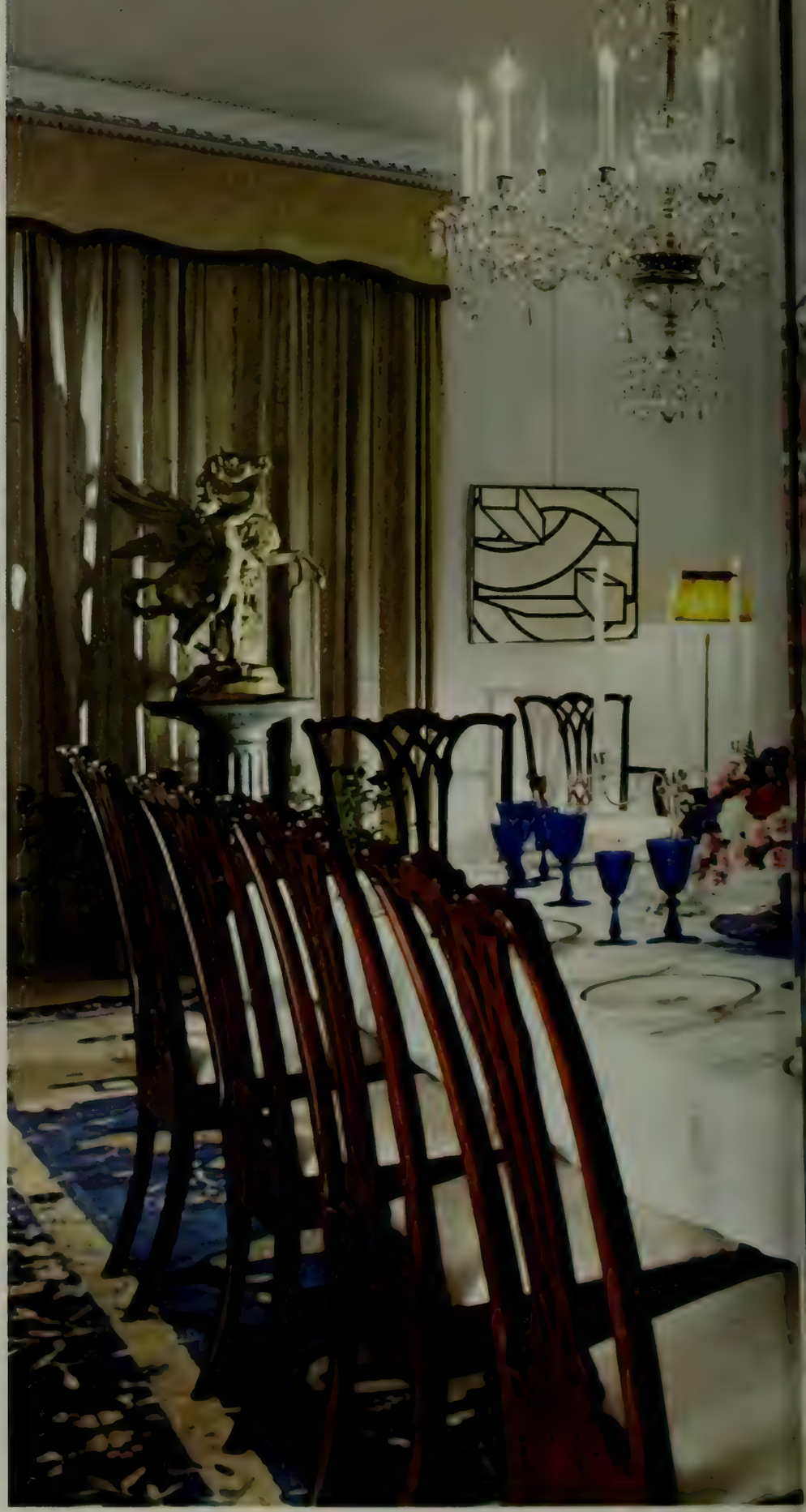
Miller apartment is never likely to be the same from one visit to the next. A painting might be absent one week, a mirror the next. There is a shifting, mercurial nature to these rooms, a sense of the sublime rubbing shoulders casually with the near-kitsch.

"I think this apartment is a reflection of both of us," says Betsy Miller. "When we were first married, it was Robert who was constantly bringing home curious or wonderful things, and I was more or less responsible for assimilating them, finding room for an Empire sofa or a Beaux Arts statue, even when it seemed impossible to cram another thing into the house. But, lately, I've found myself acquiring things on my own."

Like many people with wide-ranging interests, which include the Robert Miller Gallery in Manhattan, the Millers have a particular fondness for what might be called the object of mixed ancestry. The vast Art Déco mirror in the hall, for example, although clearly of the 1930s, has an endearingly bizarre touch of the Rococo to its shape and spirit. "Robert and I rarely think of congruity when we buy something. It's purely instinctual, an emotional reaction. Then we get it home, and somehow it always seems to work." Curiosity, however, is a catalyst. The Millers admit to purchasing an object often with no knowledge of its background and period, enjoying the investigation that follows and establishing an identity for the piece.

If the mood in this apartment shifts purposefully from the naïve to the elaborate, it is difficult to tell. There is an air of sophistication, but there is also a guilelessness. What is certain is that Mr. and Mrs. Miller are in absolute control of their effects. There is cleverness in the air, and knowledge, casually displayed.

There is, in addition, something



"Robert and I rarely think of congruity when we buy something. It's purely instinctual, an emotional reaction."



The halcyon spirit of a Robert S. Zakanitch canvas, *Venus Trellis,* transforms the formal Dining Room into a latticed bower. Deftly echoing the floral exuberance of the three-paneled painting, English porcelain dinnerware and jewel-toned Bristol glasses rest on a French millefleurs tablecloth. Like a stand of saplings, 19th-century Philadelphia-Centennial Chippendale chairs affirm the naturalistic tenor; a Waterford crystal chandelier recalls a brilliant galaxy. Emile Picault's gilded bronze of Perseus and Pegasus invokes the 19th-century penchant for mythological themes, while Al Held's geometric painting and a George Sugarman painted wood sculpture inject unexpected contemporary notes.





Objects seem to float amid the luminosity of the Music Room, where 18th- and 19th-century furniture mingles harmoniously with modern art. OPPOSITE: Above an Empire swan-armed chair with bench, a Jedd Garet painting fuses surrealism and trompe l'oeil; a Lee Krasner canvas overlooks an Empire table. Two sculptures by Etienne Beothy explore abstract form. In the corner, a lamp of Chinese rock crystal casts a soft glow, its intricate surface echoed by the delicate carvings of the New England corner table. "There's no track lighting here," says Robert Miller pointedly. "We like our art to be lighted from natural sources or lamps." ABOVE: George Sugarman's playful collage, *Falling*, hovers above the mantel, where a tiny bronze hand by Robert Graham shares a place of honor with a small sculpture attributed to Jackson Pollock. A 19th-century Steinway piano and velvet-cushioned oak stool, underscored by a Chinese rug, create a timeless island within the environment. A portrait by Alice Neel captures the likeness of Betsy Miller.

vividly late-twentieth-century about it all. Unlike the Englishman of two centuries ago, the Millers have at their disposal the instant erudition of a society in which every period of art and design can be thoroughly researched and documented. There is room for the happy accident, but the moment of impact will be zealously documented. None of this detracts from the pleasure to be had from the study of these highly stylized rooms.

In summing up, however, Mrs. Miller returns to the old verities. "If there is one underlying quality that informs our collections, I would hope it has to do with a feeling for scale and the disposition of objects in a given space. In the same spirit, I feel, we always seek to upgrade what we have, always searching for a finer example, a more original interpretation of some particular period."

If this apartment were by some miracle to be frozen in time, it would be a mirror image of our confused but immensely creative moment in history. It is a most artful essay in the precarious discipline of synthesis. □

—*Peter Carlsen*



ABOVE: A fiesta of vibrant hues, Milton Resnick's *Here I Remember* shimmers expressively in the Music Room. In contrast, a painting by Jean-Léon Gérome conveys a sense of pensive quietude. A colorful mélange of Caucasian saddlebags and rugs envelops a chaise longue, attended by cylindrical stools and a quaint English garden seat. A sculpture by Beothy punctuates the arrangement with dark simplicity. OPPOSITE: Veneered in rich burl, an Austrian Biedermeier bed provides the inviting focus for the Master Bedroom. Creating a medley of exotic patterns are an antique Caucasian rug, a paisley throw on the sofa, and an American Indian finger-weaving draped over the foot of the bed. A drop-leaf table of tiger maple displays a small Robert Graham relief sculpture. A wooden Kuan Yin on a pedestal embodies the spirit of repose.









A Haven in Busy Karachi

Architect Restores 19th-Century House

PHOTOGRAPHY
BY ROBERT EMMETT BRIGHT



TAKE A PROVINCIAL CITY like Karachi in 1946, with some 200,000 people, and let it balloon into a vast metropolis of over 5 million in a period of thirty years. What are the chances of finding a spacious old house in a shady garden on one of the thronging main streets of the center? Skeletal. But Habib Ali was luckier than most. Nine years ago the young Pakistani

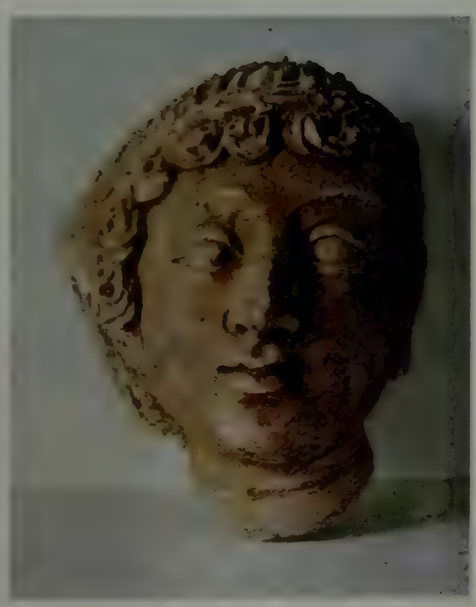
LEFT: Shadily secluded amid the bustle of Karachi, a British Colonial home so enchanted architect Habib Ali that he acquired it before ever looking inside. ABOVE AND TOP: Walls of whitewashed stone, high ceilings and uncluttered space imbue the Veranda with airy coolness. A procession of arched windows and doorways introduce curvilinear grace; suspended Dutch lamps echo the sense of fluid form. Baluster-back settees and a teakwood chest bequeath ornate Indian accents. A whimsical singerie bracket bears aloft a Chinese vessel.



architect found exactly such a house.

His house, miraculously, stands among the downtown Karachi streets with their shops and traffic and blocks of office buildings. In fact, up the road rears a new city landmark, the handsome Burmah Shell Building, which architect Habib Ali put up himself last year. His own house, nearby, is immensely different. A gate is opened, and suddenly modern Karachi seems to roll up like a backdrop that has served its purpose. Here, in the architect's personal domain, are trees and flowering shrubs, gravel paths, herbaceous borders and lotus ponds gently echoing the now vanished days of the British Raj.

Born into an old Karachi family, Habib Ali was sent off to school at Aitchison's College, in Lahore, where a British public school system was considered de rigueur for the sons of



ABOVE: Simplified furnishings encourage appreciation of architectural detailing and teak floors in the Living Room. A Kashmiri Savonarola chair lends indigenous charm; a painting by Sadequain, glimpsed through an archway, represents a more contemporary Pakistani aesthetic. OPPOSITE: Neutral colors and geometric forms unify modern and ancient eras in a Living Room mise-en-scène. Two 3rd-century Gandhara sculptures flank a Terry Fereday canvas; a whalebone arc embraces the ensemble. RIGHT: A 6th-century Gandhara sculpture smiles enigmatically.



maharajas and heads of states, both Hindu and Moslem. At eighteen, Habib was still uncertain about his career. "In the end," he explains, "I settled on architecture. Not so much out of burning zeal, but because it would mean going to study in London. That was what I really wanted. So I spent five years there, studying at the Architectural Association, and two more in practice. That was ample experience to take back to Pakistan and begin working with the American architect William Perry for another two years. After that, I was able to work on my own."

One night in the early seventies life took an exciting upswing. "I was dining with friends," Habib Ali remembers. "Suddenly one of the women announced she had found a house for me. To tell the truth, I'd





never given much thought to setting up my own establishment. There was too much work, for one thing. Anyway, after dinner we decided to go and have a look at it. We walked up through the garden, and I saw this old white house in a flood of moonlight beyond the darkness of trees. Well, you know, I just *had* to have it. It was obviously an affair of the heart, because I made the agreement without seeing what it was like inside—without even having a chance to calculate the work that would have to be done. A lot, as it turned out. The place was sadly neglected and falling to ruin. It took me two solid years to put it into good shape."

The whitewashed rooms—with their strongly accentuated arches and alcoves, and the tall Roman-style colonnade of the veranda—are all uncurtained and widely open to the light and the cool green garden oasis. There is definitely an English influence, a calculated austerity that goes hand in hand with the architect's charming lightness of touch.

"I used to enjoy doing houses professionally," says Habib Ali, a shade nostalgically. "Especially in the early years. But now I find I don't have the time to devote to them. Both houses and owners require a lot of time and devotion, if the job is to work out as it should. You see, domestic architecture is very tricky in Karachi. The Pakistanis usually want the kind of house you would expect to find in Beverly Hills, with huge window walls. They don't stop to consider the site and the climate. The domestic architecture I love is the style you find in the old houses in Morocco, Tunisia and the Greek islands. That is exactly the sort of thing we should be doing here. Unfortunately, the old colonial houses like this one, which are so rationally and handsomely planned, are being pulled down to make way for large office complexes. I should know, because I am in the process of building them *myself*." □

—*Adrian Cook*

OPPOSITE ABOVE: Arjarak panels, hand-blocked by a tribe with a 2,000-year tradition of fabric printing, drape the Dining Room in vibrant design. Fragmenting the dancing patterns are an antique mirrored peacock and a contemporary metal sculpture by Zahoor-ul-Akhlaque. OPPOSITE: Rectangular forms prevail in a corner of the Study; a 19th-century Syrian chest reigns as touchstone of the arrangement. A Pechwaï painting on cloth injects color into the disciplined palette. ABOVE: A round pool reflects the Front Garden—a leafy bower where reclining chairs, like gazelles in a clearing, convey tensile grace.

ARCHITECTURAL DIGEST VISITS:

Ali MacGraw



PHOTOGRAPHY
BY RUSSELL MAC MASTERS





Ali MacGraw brought an aura of freshness and beauty to her Malibu beach house, set upon the strand. ABOVE AND LEFT: When she is not wearing her collection of ivory and silver bracelets, the actress, who catapulted to stardom in *Goodbye, Columbus* in 1969, displays them in a bowl on the Living Room's pine chest. Explaining that she "lives like a nomad," Miss MacGraw reveals her gypsy spirit in a love of textiles, including pillows covered in Bakuba raffia cloth from Africa, and a Tunisian rug. Comfortable sofas, a canvas and bamboo chair, and sisal carpeting, all from J. Robert Scott, exemplify her preference for versatile appointments that can accompany her anywhere.

THE ENTRANCE is deceptive. A worn latchstring opens a courtyard door that is part of a nondescript façade, and suddenly there is a jungle of flowers and greenery leading to the softly rolling surf. Pink petunias and fuchsias, pearl-white begonias, vermilion impatiens, gold hibiscus and giant ferns crowd the pathway to the white sand of the beach lying along the coast of Malibu, where actress Ali MacGraw has taken a house.

"Everything in the garden is in pots, most of them sunk into the earth so I can take them with me if I leave—190 pots in all!" says Miss MacGraw. There are cabbage roses in tubs, profusions of daisies in barrels bordering the patio. "This is the only way I can deal with living in Los Angeles. I'm here with the clean salt air and with the endless acres of privacy that the ocean gives me. I look out at the sea, and it goes on forever. I never feel trapped." She adds that, in her opinion, this is a perfect setting for a young child, namely her nine-year-old son, Joshua, whose father is the actress's former husband, film producer Robert Evans. Caboose, a black Scottish terrier, and Adam, a golden retriever, scoot about, as do the family cats. Ali MacGraw mentions another reason she is committed to living far away from Beverly Hills and Hollywood. "The residents here are not all in show business. There are doctors, real estate brokers, rock stars and writers, dieticians, all kinds of people—and it's healthier for Josh to go to the public school with the children of parents like this who share my fanatic demand for privacy. I hardly see any of my neighbors. Nobody drops in without calling, and I wouldn't think of popping in unannounced on anybody at all."

Miss MacGraw adds, "I spend more money on greenery and flowers



than anything else in my life. I came here with my books, clothes and the Indian rugs that I collect. I never again want to be tied down with too many possessions. Designer Sally Sirkin Lewis helped me choose the sisal rug in the living room, and we designed the sofa and the bed. This isn't a showplace—as you can see from the cottage-cheese-like ceiling and the pink-tiled bathroom! But the location suits me, the easiness of the upkeep, and the fact that I can pick up quickly and go elsewhere if I have to. I keep an apartment in New York, where I go every month. It's become



ABOVE: In a small Sitting Room, geometry animates woven and batik-patterned pillows and a Tunisian rug. OPPOSITE: Plants and flowers punctuate the buoyant informality of the Dining Room, where etchings by Joby Baker offer an achromatic accent. LEFT: In a Living Room still life, a Victorian silver frame sets off a beguiling photograph of the actress's nine-year-old son, Joshua. A jade water buffalo lounges amidst unusual ivories. A Japanese netsuke, depicting lovers, adorns a necklace by David Navarro.

an addiction. I leave for a week, go to the theater, ballet, listen to jazz, see friends, walk, stay up late—and then return to the quieter rhythm here, where I don't go out very much. Whenever I'm blue, I call Hans



Nagel, who has a series of greenhouses in Bonsall Canyon, and I buy a tree. You could say my one vice in California is Hans Nagel." She surveys the five ficus trees, the orchid plants, the outdoor tubs of massive greenery, and shrugs. "You see, I really can't have enough of them."

She points out that local surfers constructed the shelves for her books, and that she likes to put her ethnic jewelry in bowls around the living room. There are African ivory bracelets, hammered silver collars from Morocco, hand-whittled Mexican combs in animal and fish shapes: "They're my objets d'art." And she likes to place a rare Japanese kimono or a gold-sequined bolero from a Paris couturier on the walls of her bedroom, the way a painting or sketch might be arranged. "I change them around, as I do the rugs, which I hoard." She buys Persian and Navaho rugs, kilims from Turkey and Afghanistan, and of late she has begun collecting prized first editions of artistic books, as well as letters. There is a treasured handwritten note by artist Leon Bakst; there are first editions lying about by illustrator Barbier and poet Paul Verlaine. "I love collecting lots of seashells, too."

Her way of life, she concludes, is nomadic. "I want to be able to pick up and—shazam—go wherever I want to. I can take my pillows, rugs, books, and move anywhere easily. But I'll take my 190 pots if I'm anywhere in the area." Miss MacGraw likes personal touches—such as photographs of friends and family, mementoes and old favorite magazines—strewn about. Padding about in her bare feet, she laughs about disguising the front of the yellow-hued refrigerator with photographs of Josh and his Little League friends, New England





RIGHT: Illustrating her dictum "Everything should be seen," the actress decorates the Master Bedroom with her jewelry and a Japanese silk kimono. Tortoise bamboo tables—their color echoed by Garcia the cat—attend the canvas-upholstered bed from J. Robert Scott. Rugs, like the Turkish kilim, are often taken on trips, to re-create an atmosphere of home. ABOVE: An Irish Georgian teapot, bright with blossoms from the garden, joins treasures on a bedside table. FOLLOWING PAGES: Landscaped by Hans Nagel, potted trees and flowers wreathe the patio in beauty.

scenes—she studied at Wellesley—old postcards of movie stars' houses, her love letters to Josh, and a hand-scrawled note from him: "I promise to do my homework and feed my dog and feed my cats and take my dog for a walk and not bother people."

His mother elaborates: "What I want at this time in my life is a place where a nine-year-old boy can feel free to play with his friends and animals, eat an ice-cream cone without my getting uppity about his making a mess of the sofa. The natural pine dining table and chairs are easy to look after, and I entertain simply here, with peasant soups, homemade breads, greens from the small garden I've planted. Everything I have now is more or less replaceable. I've moved so many times I'm released from the drive to live with mother-of-pearl chests and French sofas!"

On her stereo, soft contemporary music alternates with Mozart sonatas. She is certain that anyone can make life exciting, wherever it is, provided there is the inspiration of music, books, art. "I may sound like a recluse, but I'm not. I enjoy people, but when it comes to being social, I'm social only because I want to see certain people and share my house with them. I can't bear to party with huge groups, where all you manage is a hello. I prefer a one-on-one relationship with guests, and that's how I feel about my house. I want to embrace it as a friend, rather than be removed from it like a stranger whom one greets rather distantly." □

—*George Christy*

Miss MacGraw likes personal touches—photographs of friends and family, mementoes, old favorite magazines strewn around.









Art: Pictorial Photography

TEXT BY BILL JAY



OPPOSITE: *The Dream*, Julia Margaret Cameron, 1869. Albumen print; 12" x 9½". By capturing the vibrancy of a fleeting moment, the intensity of the photographer's dynamic portrait is transformed into an archetype of distant remembrance. Christopher Wood, London.

ABOVE: *Bal champêtre*, Robert Demachy, early 1900s. Gum bichromate print; 5¾" x 8¾". Intimate yet universal, Demachy's impressionistic work encapsulates the gaiety of dancing couples in shimmering patterns of light. Jean Demachy, Paris.

OVERNIGHT SUCCESS is not the prerogative of contemporary television and recording personalities. A photographer became an instant celebrity on the international art scene in 1894. He was Robert Demachy, and never did a more unlikely "star" flash above any field of the arts.

Previous to Demachy's explosive success he had languished in camera clubs for ten years as a second-rate pictorialist, and that is where he would have stayed, unknown then and now, if he had not encountered, by chance, the "gum" process. In 1894 this painterly technique was already obsolete, but Demachy saw its potential as an art tool because it allowed a great deal of control over the appearance of the final image. Almost instantly, his work was exhibited at the London Photographic Salon, the most prestigious exhibition of art photography in the world; within a year he was the leader of pictorial photography in Europe.

He was the son of a prominent and extremely wealthy Paris banker, and lived in eccentric luxury. Although he married an American of the Delano-Roosevelt family, he preferred to live with his servants. As he grew older, his nude or scantily clad models became younger; and in 1914, at the peak of his photography career, he instantly and irrevocably



ABOVE: *Figure tragique,* Robert Demachy, 1899. Gum bichromate print; 5¼" x 4¾". A woman's solitary profile emerges dramatically from a dark, insensate void, striking an evocative tone of intense introspection in Demachy's moody chiaroscuro treatment that harks back to portraits executed by the Dutch masters. Gérard-Lévy, Paris.

OPPOSITE ABOVE: *Dawn Flowers,* Edward J. Steichen, 1903. Photogravure print; 5¾" x 7⅝". Ethereal, caught in space between rising and falling, a nude floats above silhouetted branches, an embodiment of the imperceptible moment of dawn. Steichen shadows his eloquent nudes in half-tones of filtered light, endowing them with a visionary dreamlike mysticism. The Witkin Gallery, New York. OPPOSITE: *Poling the Marsh Hay,* Peter Henry Emerson, 1886. Platinum print; 9" x 11". A misted atmosphere and compositional framework reminiscent of Jean-François Millet's oeuvre are elements reflecting Emerson's belief that the human figure should be viewed naturalistically, without artificial and contrived poses. Daniel Wolf Gallery, New York.

abandoned the field. One critic exclaimed: "Of a truth, Robert Demachy is not a man, he is a miracle." And another commented: "Give him some pots of paint . . . and a field gun, and he would shoot a gorgeous picture onto a white target ten miles away and pick out some saucy little highlights afterwards with a rifle. In fact, so highly do I think of this gentleman's ability that should he ever be prompted to send me a specimen of his work I shall have no hesitation in accepting it."

Although photography was born in the nineteenth century, the idea of recording the reality of nature had its origins in the fifteenth century. As Leonardo da Vinci proclaimed: "The most excellent painting is that which imitates nature best and produces pictures which conform most closely to the object portrayed."

It was a long time before the shock of seeing nature so accurately imitated subsided enough for a magazine to ask: "Hitherto photography has been practically content with representing Truth. Can its sphere not be enlarged? And may it not aspire to delineate Beauty, too?"

A few deliberate attempts had been made to create new expressions, as opposed to emulating nature, in the first decades of the medium's history—but by only a handful of photographers. Models were dressed in historical costumes and elaborately posed, either in an allegorical scene or in a *tableau vivant*, reminiscent of amateur theatricals.

A magnificent portrait photographer who was also adept at such allegorical images was Julia Margaret Cameron (1815-1879). Her children were transformed into *Venus Chiding Cupid and Removing His Wings;* Alfred Tennyson became *Mad Monk;* G. F. Watts posed for *The Kiss of Peace,* and sundry other friends and acquaintances were dragooned into scores of works such as *The Wise and Foolish Virgins* by this indefatigable, stubborn and domineering genius.

If such deliberate attempts at creating art with a camera through elaborately staged theatrical scenes







ABOVE: *Untitled,* Heinrich Kuhn, circa 1904. Gum bichromate print; 19″ x 14″. A frieze of buckets and baskets arrayed against the knobby texture of cobblestones and the smooth solidity of a wall counterpoints the curves of a peasant woman absorbed in the minutiae of her domestic duties. G. Ray Hawkins Gallery, Los Angeles.

OPPOSITE: *Petite fille sérieuse au bonnet,* Robert Demachy, early 1900s. Gum bichromate print; 8¾″ x 6¾″. Manipulating the process to produce an ink wash effect, Demachy infuses a solemnly beautiful face with a poetic and romantic quality that recalls the innocence of the turn of the century. Jean Demachy, Paris.

were rare, the manipulation of the photographic image was even rarer at this important stage of the medium's history. But that was changing.

During the 1870s the art photographer was gaining ground. This was largely due to the immense popularity of Henry Peach Robinson (1830–1901), who, in his book *Pictorial Effect in Photography,* encouraged the use of artificiality, the emulation of painting, and close observation of academic rules of composition.

In opposition to Robinson and all that he represented was Peter Henry Emerson (1856–1936), who condemned his protagonist's book as "the quintessence of literary fallacies and art anachronisms." Emerson rejected manipulation of photography, posed studio scenes and combination printing; he believed that "the technique of photography is perfect, no such botchy aids are necessary."

The struggle over the acceptance of photography as an art, and, equally important, the form that art photography should take, was suddenly being waged with an evangelical fervor—the advocates of pure photography raged against the adherents of the manipulated image.

Robert Demachy and his gum prints exploded into the scene on cue. His pictures, heavily manipulated, looked like watercolors or ink washes, and he became the epitome of the artist-photographer. Even though the pictorialists were the spokesmen for differing attitudes on the nature of photography, each presented an individual uniqueness of vision in his work. In the hindsight of history the stylistic underpinnings of a photographer's work are forgotten. And, in Robert Demachy's own words, "The work of art is not in the motif, but in the way of showing it. . . ."□

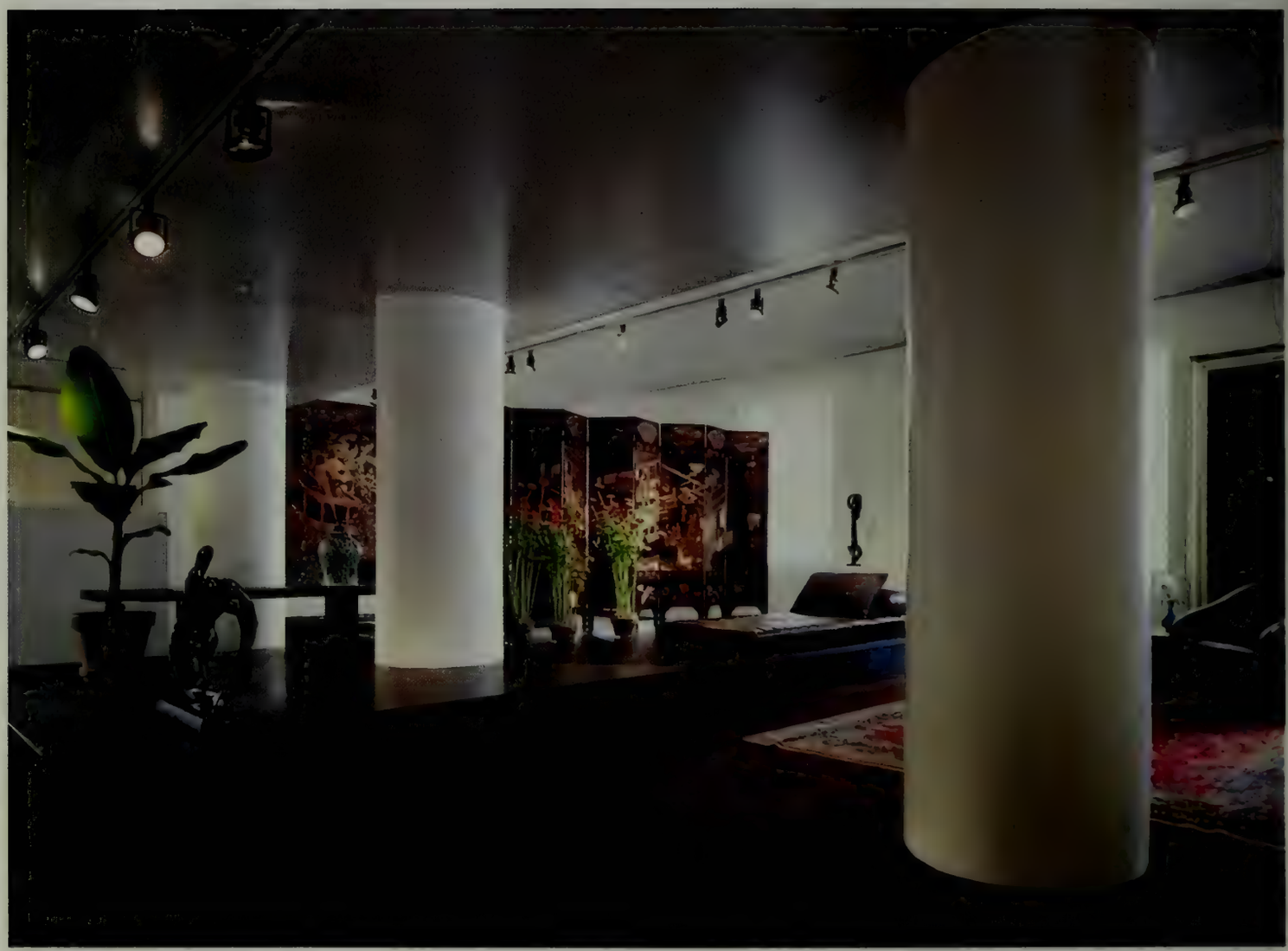
Bill Jay, former director of photography at the Institute of Contemporary Arts in London, is the author of numerous books on photography.



A Cool Urbanity

The Elegant Manipulation of Spatial Relationships

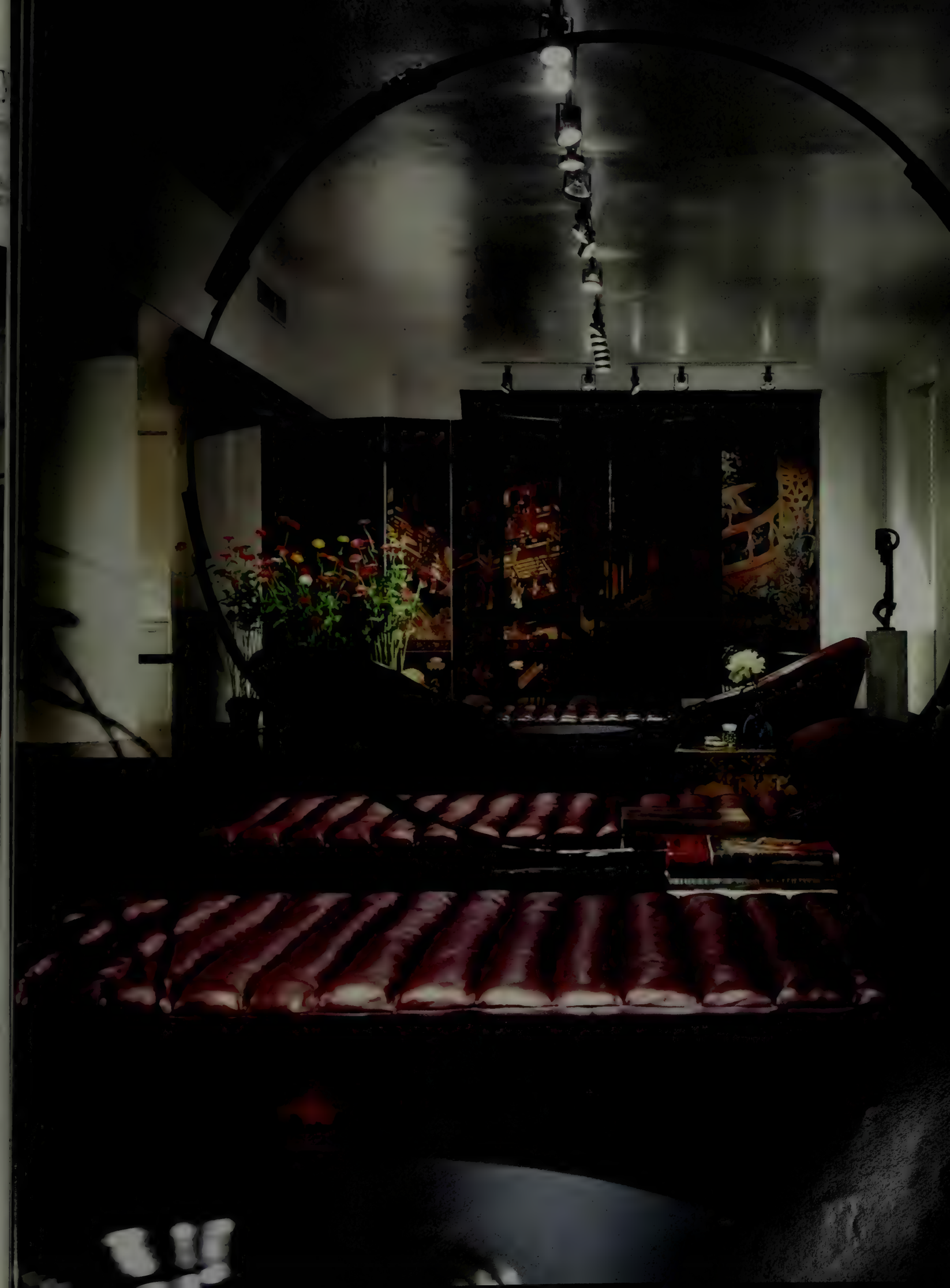
INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Restructuring space and sculpting it with sleek surfaces, Robert Bray and Michael Schaible conceived a Manhattan apartment for Mr. and Mrs. Jacques Cohenca. ABOVE: The designers transformed several rooms into one spacious area. Massive columns, created from once-hidden structural supports, form a classically evocative portal between the entrance hall and the living room and dining room. Unifying the space, a dark platform of Italian granite establishes a horizontal emphasis. OPPOSITE: Like a huge lense, a Bruno Romeda sculpture heightens the intensity of a Living Room arrangement composed of a coromandel screen, a Lipchitz sculpture and a Flemish tapestry.

TO SEE the work of Robert Bray and Michael Schaible for the first time is to be struck immediately by the designers' seemingly effortless style. Always cool and elegant, their interiors give an impression of expansive spaciousness that is produced by long, unbroken lines—more precisely, by broad open and uncluttered planes—where wide platforms and table surfaces are set off against clearly defined floor areas. The work has an air of tranquillity, a calmness like that of a still mountain lake. For city dwellers, the atmosphere is always relaxing and refreshing.

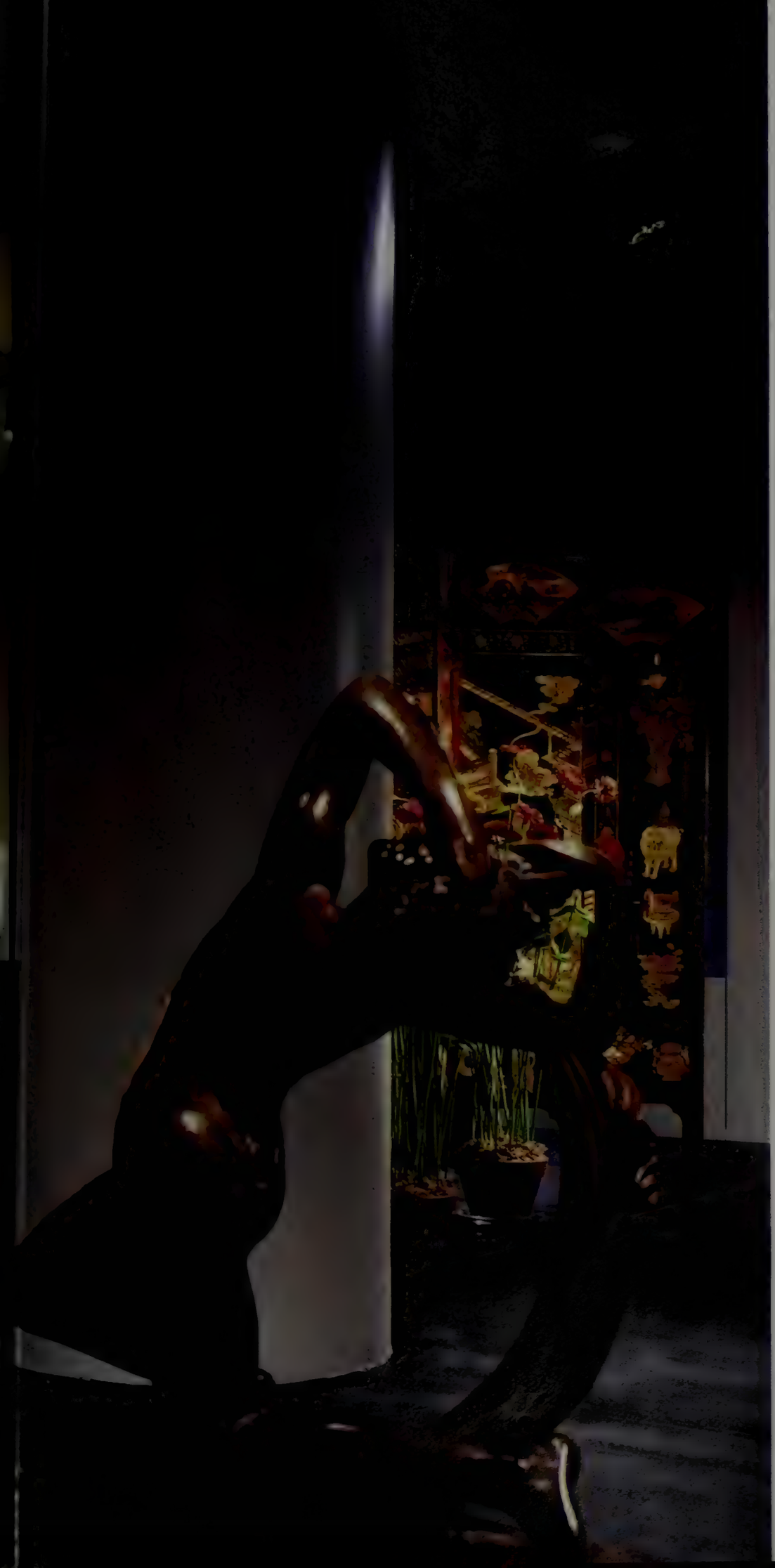
In each new interior by Robert Bray and Michael Schaible it is possible to understand more fully the variety the designers achieve from project to project and, more importantly, from client to client. For the hallmark of a designer's versatility is the ability to stretch his or her established and immediately apparent style to accommodate the personal











PREVIOUS PAGES: A painting by Milan Goldschmiedt enriches the strict palette of the Living Room, where seating pads upholstered in channel-quilted glove leather are mounted on granite bases. LEFT: Against a stark backdrop, objects in an Entrance Hall tableau—an Art Déco bronze by Pierre Le Faguays, a Chinese Export vessel and a sculptural banana tree—gain expressive impact. In the dining area, glimpsed through the columns, the richly patterned 16th-century tapestry and Kirman rug underscore the restraint of a porcelain table and Mies van der Rohe's Brno chairs. Expansive surfaces, functional track lighting and unadorned windows affirm the design's minimalism.

living patterns and tastes of clients.

This hallmark is soon apparent in the New York apartment that Bray-Schaible Design has created for Jacques and Emy Cohenca, on Park Avenue in Manhattan. The Cohencas were thoroughly familiar with the designers' style before asking them to arrange the new apartment. Here, since the Cohencas like the variety achieved in changing vignettes on display tables—"tablescapes," as the designers call them—they have spread out three expansive platforms of honed black granite to serve that purpose. The platforms also produce the spatial definition and articulation in the single vast area that the designers have created from the separate rooms provided in the original plan.

The present entrance to the apartment is made through a dramatic black-walled and mirrored hall with a small Oriental rug and a bowl of silk flowers. From this point there is direct entry into the vast, white, open principal space with its multiple areas. The contrast is immediate. Three monumental round columns stand as a guardianlike screen running through the space. These are the remnants of the original structure of the apartment building, and they seem appropriate to support the entrance hall's heavy lowered ceiling, which accommodates air conditioning ducts. The columns produce an effect of space flowing around and through them, and their scale is evocative of the temples at Karnak.

Beyond the columnar screen is the living/dining space, which the designers have opened up for Mr. and Mrs. Cohenca's large-scale entertaining. The screen of columns might well have separated the entrance area from the living/dining area, since it cuts across the long dimension, virtually dividing the two. But the designers have linked one to the other with a low and expansive black granite platform that runs through the rank of columns and projects into both spaces, somewhat like a lock between two bodies of water.

Then, to make a tripartite statement, and a strong design rhythm, the designers have placed a second granite slab in front of the fireplace in the living room. Mounted on it are two channel-quilted seating pads, upholstered in a soft glove leather, and between them is a large circular bronze sculpture. This platform, too, is a "tablescape." The sculpture, by Bruno Romeda, has the effect of another screen, separating the central seating area of the long space from the living room. Mounted on a third platform of granite is a seating unit resembling a leather-covered sofa. Subliminally, the sculpture is a negative form of the round columns, and it evokes a hierarchy that unites the structural elements and the decorative ones. What all this reveals is a rhythmic motif of screens varied in size, height and form—some of them platforms, some of them sculptures, some of them tables, some of them actually screens—placed perpendicularly to one another on a plan that reads either like a woven pattern or like a painting by Mondrian.

Surrounding everything is an enclosing envelope of minimal white-plaster detailing and glossy paint—crisp frameless walls and window and door openings in the recognizable Bray-Schaible idiom. Different, however, is the rich deep velvet carpeting on which the platforms, screens and tables rest like islands in a deep lake. On these platforms Mrs. Cohenca orchestrates changing vignettes from the growing collection that she and her husband have assembled in New York and from travels in many parts of Europe.

The Cohencas have gathered together a collection of antique carpets, bronze and jade sculptures, modern paintings, Chinese pieces, silver-framed family portraits, and specimen plants and trees that further enrich the sculptural elements in the clean-lined apartment. Their own collections and colors are the personal choices that make the white, black and mahogany envelope of Bray-Schaible into an environment that has been arranged entirely and distinctively for themselves alone. □

—*C. Ray Smith*

Chromatic subtlety and a procession of rectangular forms subdue the Master Bedroom by speaking quietly. Nubby silk fabric from Larsen, covering the bed and wall, contributes a note of textured softness; injecting naturalistic accents are a bouquet of peonies and an *Aralia balfouriana* shrub. Overhead, a monopoint light illuminates the room, glowing like a solitary star.





Historic Houses: Ernest Hemingway

Memories of Literary Creativity in Key West

PHOTOGRAPHY BY BOB BRAUN

FAR FROM the Florida mainland, and lying less than a hundred miles north of Cuba, the island of Key West is now, and has always been, a magical world of its own. It has appealed to people as dissimilar in taste as President Harry S Truman, Tennessee Williams—and Ernest Hemingway.

In the spring of 1928, Hemingway, already well known as the author of *The Sun Also Rises*, arrived in Key West for the first time. He sailed in from France by way of Havana with his second wife, Pauline, and was immediately taken with the exotic atmosphere of the Florida Keys.

The first visit to Key West lasted only six weeks, but by November of 1928 Hemingway and his wife had returned to this remote island set in the blue-green sea. It was then a community of Cubans and local fishermen, of sailors and bootleggers. Life was simple and centered around fishing and drinking and the enjoyment of native foods: turtle steak, conch salad, black beans and yellow rice. For Hemingway it proved an ideal place in which to work, and, as was his lifelong custom, he wrote each day in the early morning. Together the books produced in Key West form an extraordinary list: *Death in the Afternoon, Winner Take Nothing, To Have and Have Not, The Green Hills of Africa*. This is not to take into account the completion of *A Farewell to Arms* and the beginning of *For Whom the Bell Tolls*.

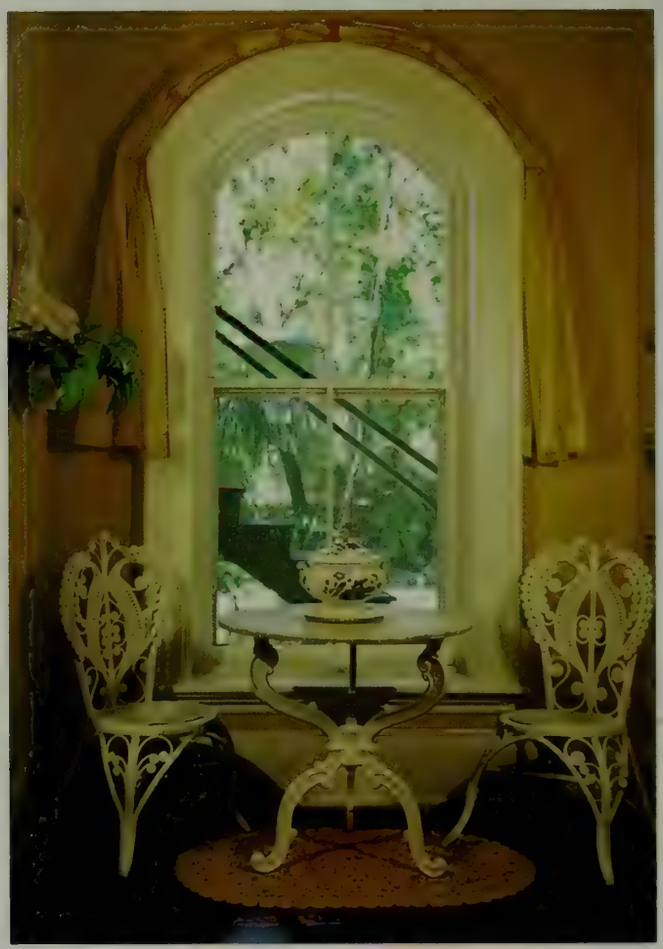
In 1931, after having lived in rented places, Pauline and Ernest Hemingway—their first child had recently been born—acquired the house the novelist was to keep until his death. By the end of the decade, however, the marriage to Pauline was disintegrating, and Hemingway moved on to Cuba. Built in 1851, the house on Whitehead Street in Key West was, when the author acquired it, a somewhat dilapidated Spanish-colonial villa, located not far from one of the island's lighthouses.

Pauline was responsible for most of the refurbishing, adding chandeliers and other accessories from



Main House

Ernest Hemingway produced some of his greatest novels and short stories in the seclusion of his Spanish-colonial villa in Key West, between 1931 and 1939. OPPOSITE AND ABOVE: A tropical luxuriance of palm, banyan and philodendron cools the sturdy 1851 residence constructed of coral rock hewn from the ground on which it stands. The fountain, representing the Civil War ship *Monitor*, provides one of several drinking spots for descendants of the author's menagerie of fifty cats, most of them endowed with an extra toe on each paw.







TOP: Writing from early morning until noon, Hemingway only occasionally enjoyed the cozy Breakfast Room, more frequently used by his young sons Patrick and Gregory. ABOVE: French doors channel breezes into the Living Room, where a painting by Gene Otto reveals the leisurely Key West of the 1930s that captivated the author and his second wife, Pauline. Mementoes imbue the setting with Hemingway's presence: wood sculptures were gathered on fishing trips to the Bahamas; figures of charging bulls recall his avid interest in bullfighting; a bookcase abounds with his writings. ABOVE RIGHT: A German porcelain figure was a treasured gift from Hemingway's friend Marlene Dietrich. OPPOSITE: Shadow envelops the second floor Balcony outside the master bedroom.

Europe, but her husband did take more than a casual interest, adding many characteristic touches of his own. Of course, it was inevitable for him to have taken a particular interest in the studio where he worked each day. His studio was on the second floor of a former carriage house that came to be called the "Pool House," in 1937, when Pauline added a swimming pool for her husband's enjoyment. In the days when Hemingway occupied the house, there was a catwalk—since taken down—leading from the upstairs balcony of the main building to the second-floor work room in the Pool House. No hangover or lack of sleep ever prevented the author from making his early morning passage along the catwalk to the studio. Though the main house was comfortably decorated, and the area around the pool lush with palm and banyan, the studio itself was simple to the point of being Spartan: a table, some books, a chest, a hunting trophy or two, a typewriter. However, one of his most unusual additions to the general décor and the farouche charm of the house was an ancient bathroom fixture he carried home one night from his favorite bar, Sloppy Joe's on Duval Street, and set up in the rear patio as a drinking fountain for his fifty or so cats. Indeed, cats formed—and still form—a vivid and compelling aspect



No late evening ever prevented the author from making his early morning passage to the studio.



The Studio

ABOVE: Treetops brush the author's Study, on the second floor of the former carriage house. Pauline installed the Olympic-size pool as a surprise for her husband when he returned from his journalistic coverage of the Spanish Civil War. Angered by her extravagance, he exploded, "Do you want to take my last cent?" and ironically pressed a penny into the patio's still-wet concrete. OPPOSITE: As candid and unpretentious as his writing, Hemingway's Study was furnished with a cigar maker's chair, a table from a Spanish restaurant, and his old leather trunk. It was here that he wrote works including *Death in the Afternoon*, *The Green Hills of Africa* and *To Have and Have Not*.

of the interior and exterior décor of the house. Even today there are some forty in residence, many of them descendants of the original ones.

Though the years in Key West saw the effective end of his marriage to Pauline, they were essentially happy and productive ones for the author. Indeed, the work he completed in the 1930s represents the rich basis of his literary reputation. Hemingway also had a large talent for sport and the enjoyment of pleasure and life itself. All these were gratified in full measure on the island of Key West.

However, perhaps the greatest satisfaction Hemingway found in Key West was the acquisition of his fishing boat, *Pilar*, a forty-foot power cruiser with chrome and mahogany trim and sleeping room for seven.

The focus, then, of the writer's most productive literary years was Key West. His unhappy marriage aside, it was a period when the writing was good and the fishing was good and the drinking was good. It was a period when Hemingway was a great author, a great sportsman, a great personality—a period before the legend took over and he began imitating himself. There is little doubt that the graceful Spanish-colonial house on Whitehead Street held everything together for him. It was a setting of charm and sensitivity to which he contributed much. Not surprisingly, the life he led in Key West during the 1930s reveals one of the truest and most basic portraits of Hemingway, both as man and writer. He never gave up possession of the house on Whitehead Street, though he never returned after 1940. Upon his death, his wife, Mary, and two of his sons, Gregory and Patrick, sold the house. The present owner, Mrs. Bernice Dickson, has moved into a guest house, and keeps the house the way it was in Hemingway's time.

It is a house of charm and sensitivity, and, in its own way, quite as symbolic of the essential Hemingway as that famous drawing in the *New Yorker* that showed a hairy arm and hand holding a single rose. □

—*Alexander Davis*







Gardens: Pusey House

An Enchanting Vista of Flowering Plants and Shrubs

PHOTOGRAPHY AND TEXT BY BRUNO DE HAMEL

OPPOSITE: An 18th-century chinoiserie bridge casts a spell of enchantment over the small lake at Mr. and Mrs. Michael Hornby's cherished Pusey House garden, in Oxfordshire. A stand of trees partly screens the Georgian residence, where the Hornbys have lived since 1935. ABOVE: At one end of an incomparable 150-yard herbaceous border, a hybrid musk rose, "Penelope," clambers up the 10-foot-high Cotswold stone wall. Beneath, leafy spiderwort and fragrant valerian blend their floral hues. Behind the wall appear the stables.

TO FRANCIS BACON, writing in 1597, a garden represented the purest of human pleasures, "the greatest refreshment to the spirit of man." Judged by his belief, *Pusey House* garden, in Oxfordshire, succeeds perfectly, creating an abiding impression of color, fragrance and peace.

At its most resplendent, the garden displays every tint in the botanist's palette. It offers a spectrum ranging from deepest blue through every shade of green to the noblest of reds. Setting off the more vivid colors are soft drifts of gray, lemon and white. On the air, mingling with the scent of new-mown grasses, come the fragrances of old musk roses, lilies and honeysuckle. Breezes gently rustle the woodland's tall elm, beech and



lime trees, and ripple the surface of a little lake. The spirit is completely at peace; the senses, which delight in harmony of scale, are satisfied.

When Nicole and Michael Hornby found Pusey House, in 1935, the garden, though neglected, was a beautiful wilderness with a Georgian house standing at its center. They immediately recognized the great potential in the fifteen acres with majestic trees, small lake, stone walls and enclosed gardens. Undaunted by the lack of flowers or flowering shrubs, they set about reclaiming the garden.

Bacon ordained that a garden be divided into three parts. Mr. and Mrs. Hornby hardly took an academic or textbook approach, yet their garden evolved along lines the philosopher would certainly have approved. Both of them plantsmen, with a great knowledge of, and love for, plants and flowers, they were guided in their design by the inherent possibilities of the site.

ABOVE: A wrought-iron gate of confectionary grace announces the long herbaceous border. Here, color reigns supreme in a rainbow medley of blossoms. A swath of lawn and the reflection-dappled lake enhance the sense of perfect calm. OPPOSITE: A potpourri of roses lend their soft beauty to an 18th-century temple ensconced among flowers.

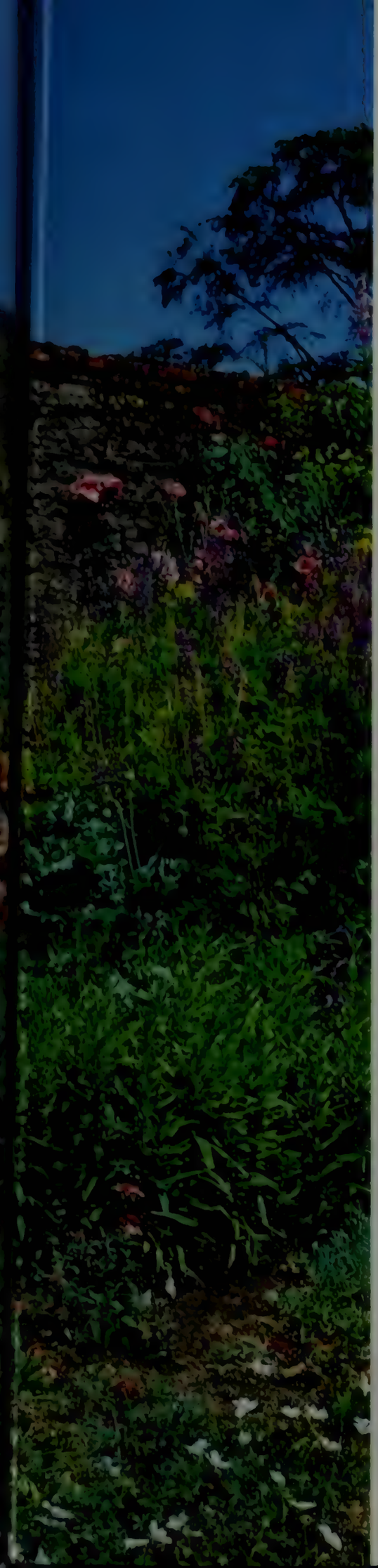
"Nothing is more pleasant to the eye than green grass kept finely shorn," wrote Bacon. So it is at Pusey,



where the major part of the garden became a flowing lawn that provides the focus for all vistas. On the south side of the house, an elevated stone terrace, laid out for the Hornbys by the well-known landscape architect Geoffrey Jellicoe, serves as a proscenium stage from which to behold the entire plan. Visible from this vantage point is one of England's most splendid herbaceous borders, more than a hundred and fifty yards long and backdropped by a ten-foot-high Cotswold stone wall. When the Hornbys embarked on their garden project, the wall was concealed by a vast box hedge. Gradually they succeeded in eliminating this distraction, and today the wall is a foil for a regal display of color. In addition to being, like her husband, an active gardener, Nicole Hornby is a painter of flowers. It is clearly her artist's consciousness of color at work in the beautiful combinations that make this border so spectacular.

The second part of a garden, in Bacon's theory, should entice the gaze forward, bit by bit, by interrupting the vista. Rather quaintly, he proposed that this be accomplished by mounding a thirty-foot-high hillock and crowning it with a banqueting house "without too much glass." At Pusey, the lake accomplishes this end. Transversing the entire







LEFT: Proud delphiniums are pillars of flower society within the long main border. A cluster of penstemon, though less aspiring, is equally regal in hue. ABOVE: An arch of roses strikes a romantic chord in a little walled enclosure known as "Lady Emily's garden." Color and scent pervade this favorite spot planted with rose beds.

garden, the lake both arrests the gaze and draws it onward. Spanning the lake is an antique bridge with chinoiserie railings and decorative finials. It is undoubtedly a highlight of the garden, to which it was introduced more than two centuries ago. Waterside plantings of arums, loosestrife and hosta fringe the lake, while water lilies float upon its surface. In winter the lake rises, and the Hornbys, donning ice skates, often glide over the ice-cloaked arums.

The ground, which descends toward the water, thereafter rises steadily and becomes a wide sloping meadow. The trees and flowering shrubs that flank it suggest the third aspect of Bacon's ideal garden, which he believed should be left wild. The philosopher conjured up visions of thickets fragrant with honeysuckle and sweetbrier, of earth colorful with budding violets and primroses. Primroses there are, in Pusey's shady glades, together with hydrangeas, campanulas, fuchsias, peonies, hellebores and many other flowers. It is probable that Bacon was the first to propose a wild garden resembling an idealized English countryside—the type of garden that later established the basis for the peculiarly English approach to landscaping.

Other delights at Pusey House garden, though less grand, are no less lovely. There are islands of shrubbery with different beguiling combinations of hue; blossoming trees surrounded by variegated flower beds; and a lovely corner planted with old-fashioned roses. Especially enchanting is a little walled enclosure known as "Lady Emily's garden," named for Lady Emily Herbert, who married Philip Bouverie Pusey, then owner of Pusey House, in 1822.

The garden, which is still in the process of being created, would no doubt have delighted the philosophical Bacon. For, although it is more modest in scale than the thirty acres he long ago prescribed, it is a brilliant example of nature shaped to harmonize with man's spirit.□



The Collectors: Château de Groussay

The Late Charles de Beistegui of France

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY JEAN-LOUIS GAILLEMIN

ASKED ONE DAY why he never encouraged modern artists, the late collector and connoisseur Charles de Beistegui had a compelling answer. "I have always liked modern art," he said, "but over the years I have come to the conclusion that the modern movement reached a dead end with the emptiness of Abstract painting and the barren interior décor of the 1930s. I feel strongly that true creativity can only take place when the past is brought into play."

A clear illustration of his point of view can be seen in the first apartment he owned in Paris, designed for him by the architect Le Corbusier. It was, said the late Cecil Beaton, "a hodgepodge of Napoleon III, Le Corbusier modernism, mechanism and surrealism." With its large bay windows overlooking the Champs Elysées, its automatically sliding walls and its glass staircase, the apartment was surely a contemporary statement, a "machine for living." But, in its elegant austerity, Charles de Beistegui felt that the design had reached a point of no return. He softened the interior's



Fancifully mixing decorative styles and periods, the late collector and designer Charles de Beistegui filled his Château de Groussay at Montfort l'Amaury with an anachronous blend of European art and antiques. OPPOSITE ABOVE: Enlarging the original 1815 building, the designer's friend Emilio Terry added, in the 1950s, two spacious wings, each with a pavilion and circular gallery. OPPOSITE: The Entrance Hall's original double staircase gracefully frames a Louis XVI clock and a pair of nature studies as it winds towards the balconied second story. ABOVE: Exquisite fabrics garnish the Salon de la Rotonde, where an antique Waterford chandelier and a Louis XVI *bureau plat* by Leleu establish a traditional French arrangement, underscored by the Savonnerie rug. A suite of Louis XVI appointments by Sené is upholstered in the same woven silk that was used in the Queen's Bedchamber at nearby Versailles. Paintings, backdropped by moiré-covered walls, include a late-18th-century portrait by Sir Thomas Lawrence.



hard edges by adding lush elements from the past: gold and silver embroidery, white and gold rocaille, statues of plumed blackamoors.

The way in which Charles de Beistegui transformed Le Corbusier's basic concept was a spectacular renunciation of the modern movement and, in its own way, a bold manifesto of taste. From that moment on, the great collector devoted his energies to mixing styles from every period of history. In this manner he created a number of different interior arrangements, some less extravagant than his own, but all with the stamp of his personal and readily identifiable style. The interiors he created were far from being museum reproductions, but rather, were imaginative variations on a cosmopolitan theme.

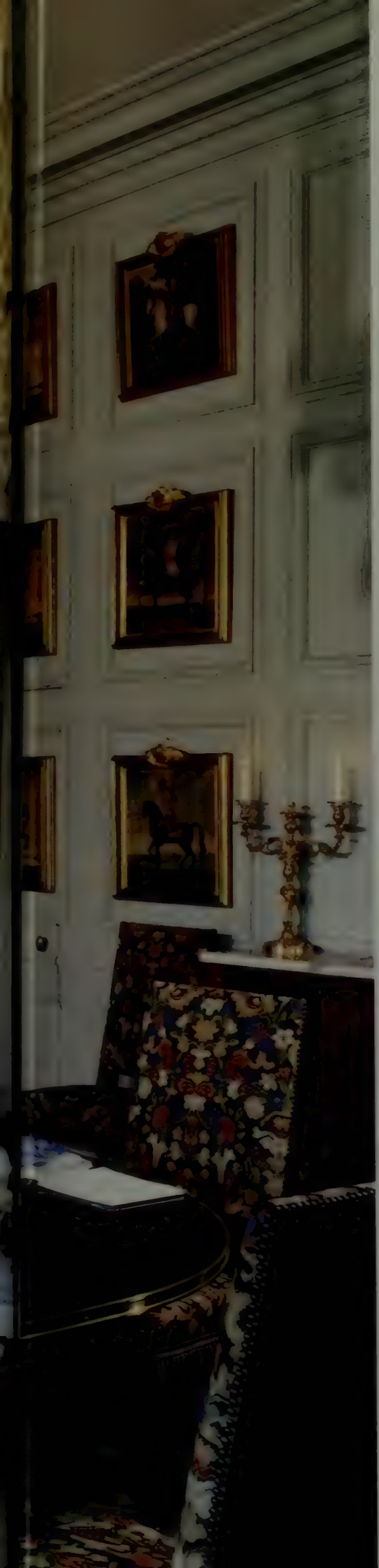
This is the vision he brought to the decoration of the *Palazzo Labia*, in Venice, which he bought in 1948. He might easily have re-created a patrician house of the eighteenth century, a house worthy of the famous Tiepolo frescoes it contained. However, while remaining faithful to the spirit of the locale, he preferred to draw from his imagination the image of a princely Venetian family of the eighteenth century, a family well known throughout Europe, one that had





LEFT, ABOVE AND COVER: The two-story Library, abounding with reference books on art and decoration, represents a tour de force of 19th-century luxe. A trompe l'oeil ceiling crowns the colorful profusion, which is festively anchored by spiral staircases and a balustraded gallery. Comfortable piqué-clad chairs soften the sense of grandeur, complementing the modern Spanish rug and a Neo-Classical Italian table of bronze and inlaid marble. The rich variety of paintings, hung floor-to-ceiling, in the 19th-century tradition, encompasses portraiture, landscape, trompe l'oeil still lifes, a large Brazilian canvas and a depiction of the Tower of Babel. Eighteenth-century English convex wall mirrors elaborate the optical complexity, while 17th-century Italian polychromed busts of Roman emperors spark the atmosphere with classic references. Atop the 18th-century desk with bookshelves, by Jean François Oeben, a tall porphyry obelisk reinforces the Neo-Classical emphasis; even the doors are made of antique coins and medallions set in wooden frames.









LEFT: An English ambience pervades an eclectic medley of objects in the Dining Room. Surrounding a French portrait of a huntsman, a series of paintings portrays the horses and riders of the famed Spanish Riding School in dressage performance. ABOVE TOP: The proliferation of styles continues in the Salon Louis XIII with a mingling of Dutch and Italian influences. Delft porcelains—including tilework and a 17th-century birdcage—introduce the freshness of country living. Seventeenth-century Dutch dummy board figures stand playfully before a fireplace modeled after that of a 16th-century Venetian palazzo. A highlight among the floor-to-ceiling paintings is a large canvas from the School of Frans Snyders. ABOVE: Complemented by the Salon Jaune's original 19th-century detailing, silk-covered walls backdrop a double portrait by Hesse, flanked by a pair of architectural views. The Louis XVI Savonnerie rug adds patterned brilliance.



gathered from every country—either by travel or inheritance—fine collections of paintings and furniture.

Above all, what interested Charles de Beistegui was the opportunity to invent, to use his own imagination. Even in the Palazzo Labia, he felt that he had been constricted, to a certain extent, and, as the years passed, he became more and more interested in arranging his own château in France. The *Château de Groussay*, which he had acquired in 1938, was not far from Paris, and it presented him with a unique opportunity to do exactly as he wished in terms of décor. A handsome square building put up in 1815 for the duchess of Charost, the Château de Groussay had not been designated a historical monument by the French government. This gave the owner a remarkably free hand, and his changes were extensive. After having arranged the salons and bedrooms and created the two-story library, he asked his friend Emilio Terry to enrich the façade of the château with columns and steps decorated with representations of the sphinx. Terry, who shared with Charles de Beistegui the belief that inspiration lay with a traditional repertoire, was also asked to enlarge the château. He created two pavilions, attaching them to the original building by means of circular galleries with double rows of columns.

This general European thrust is evident in the interior of the château



OPPOSITE: The Green Room offers a mix of *Le Style Anglais* and French Restoration touches, such as the portrait of a young woman. Folds of plumetis adorn the dressing table and an 18th-century English four-poster bed. Striped silk draperies and upholstery offer a crisp accent. ABOVE: While carefully maintaining the décor devised by his uncle, the château's present owner, Juan de Beistegui, sometimes creates interiors of his own design, such as the Yellow Room. Here, a modern French carpet sets off a suite of extraordinarily detailed French Empire furniture—originally a gift from Napoleon I to Maréchal Soult. An equestrian painting by Alfred de Dreux, in the English manner, offers an example of profound 19th-century French appreciation of all things English.

as well. The library, for example, is an evocation of Coimbra, in Portugal, with many English echoes. Characteristically, there are echoes from every part of Europe: a Dutch and Louis XIII salon with an enormous Venetian fireplace; *La Galerie des Goya*, homage to Charles IV of Spain; the private theater, partly inspired by the one belonging to the margrave of Bayreuth. It is a tribute, not only to Charles de Beistegui's talent, but to his understanding of proportion and exact scholarship, that such an eclectic mixture remains viable today.

Unhappily, during the final years of his life, many of the excellent qualities that had made Charles de Beistegui such an extraordinary collector and interior designer came to be exaggerated and distorted. What had once been control became despotism, and the decorative impulse overwhelmed his sense of proportion. "People who know my uncle only from those years," says Juan de Beistegui, the present owner of the Château de Groussay, "have a very wrong impression of him." The impression is not a happy one, for in



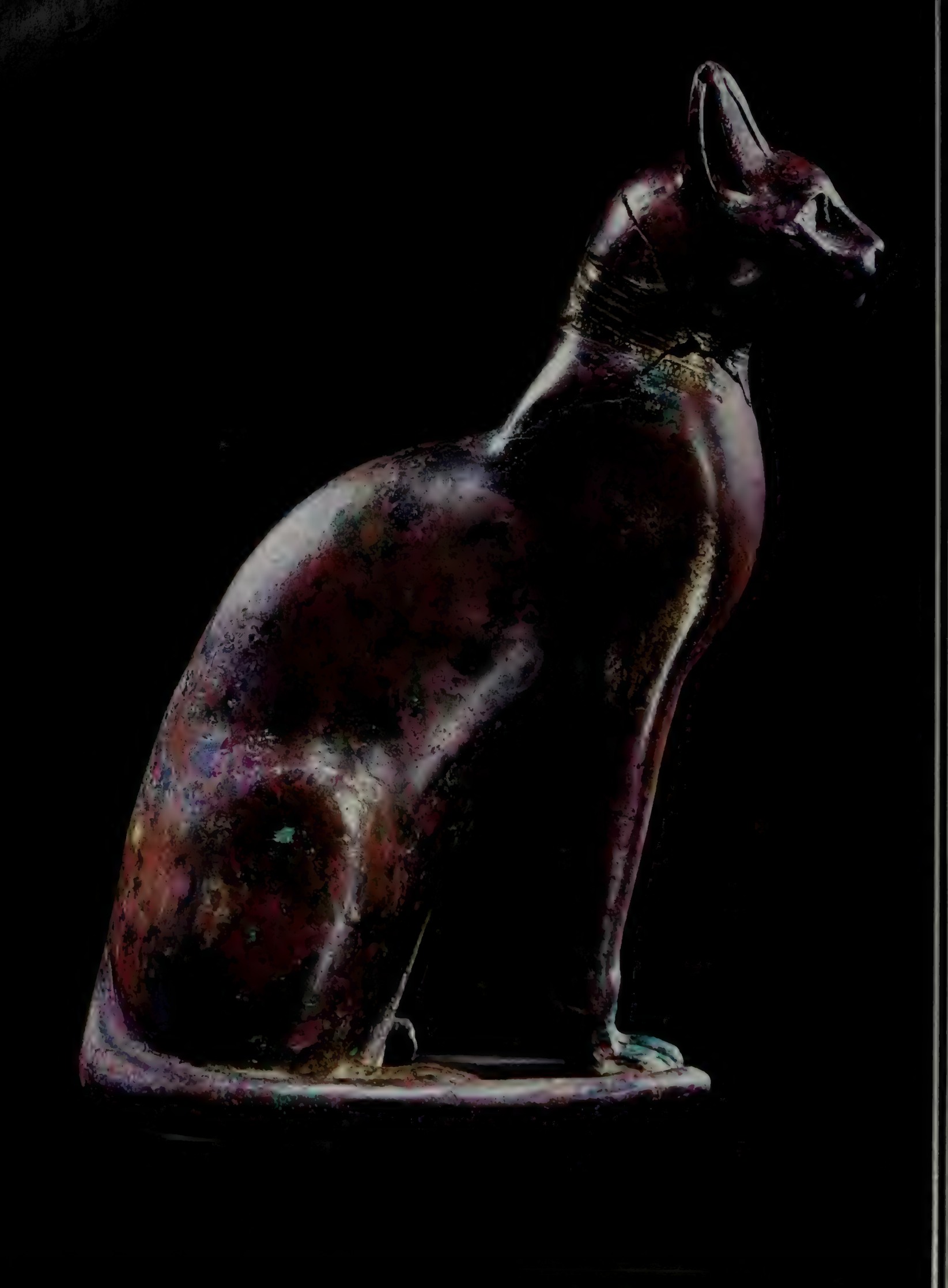
ABOVE: Art and furnishings perpetuate the diversity of styles in a Bedroom swathed in a Victorian-style profusion of delicately patterned cretonne. An array of paintings above the bed includes a Madonna and Child, and a pair of Neo-Classical-style reliefs; on an adjacent wall, a Mexican double portrait bestows naïve charm. OPPOSITE: A prized Directoire billiard light embodies the Billiard Room's elaborate aesthetic balance. It illuminates an inlaid French Restoration billiard table, near an ornate 18th-century Austrian porcelain stove. Allegorical paintings that celebrate sensory delight flank a dignified de la Fontaine family portrait.

those last years Charles de Beistegui became obsessed with having copies made of paintings that he could not afford, or that were in a museum.

"My first concern has always been to return the château to what it was in the best days, and to put back in place the excellent paintings," explains the present owner. Juan de Beistegui, connoisseur of painting and drawing, possesses his uncle's sense of décor as well as his own concept of what a house should be. Thus, he is at once improving the Château de Groussay and making it conform to the needs of his family.

The result is that today the Château de Groussay, conceived by Charles de Beistegui some thirty years ago, has escaped the oblivion reserved for many another imaginative décor. "Everyone always feels very comfortable here now," says Juan de Beistegui, "not only my children's friends, but also the scholars and interior designers who come to visit." And such universal enthusiasm serves only to confirm the strength of Charles de Beistegui's original and cosmopolitan concept. □







Feliciano

Antiques: The Cat in Ancient Art

A Universal and Compelling Symbol

TEXT BY KATHARINE MORRISON MC CLINTON

She moved through the garden in glory because
She had very long claws at the ends of her paws.
Her back was arched, her tail was high,
A green fire glared in her vivid eye. . . .

THIS POETIC EXPRESSION describing the dignity of a cat is part of a nineteenth-century literary work by Richard Garnett. The average cat lover today associates this dignified creature with a gentle fireside tabby, the "harmless necessary cat" of Shakespeare's *Merchant of Venice,* but the feline has a long and eventful history. There were centuries when it was worshiped as a god; in other ages it was associated with witches and sorcerers, the center of a cult, the companion to Montaigne, and the adored pet of Richelieu, who, when he died, left a pension for his fourteen cats.

The portrayal of the cat in ancient art is dominated by incidents of magic, by feline cults, by symbolism and by erotic and sacrificial ceremonies. Some trace the presence of the cat in Egyptian art as far back as 1590 B.C. From 1380 B.C., during the reign of Amenhotep III, until the last dynasties of the pharaohs, the cat is seen continuously in Egyptian art. Beginning with the frescoes in a tomb at Thebes, which depict cats hunting geese, the cat is seen as both a hunter of birds and a fisher. Another frescoe of 1400 B.C. portrays a feline sitting contentedly beneath a chair. On a papyrus fragment from Thebes, probably from the Twentieth Dynasty, cats and mice assume the roles of humans in a satire of the animals' true status. The cats

OPPOSITE: *Cat,* Egypt, 26th Dynasty, circa 663–525 B.C. Bronze; 8¼" high. Augmented with a patina of burnished tones, this gilt-collared image is suggestive of the cat's exalted status in Egyptian culture, and projects the dignity and grace of feline form. L'Ibis Gallery, New York. ABOVE: *Nose plaque,* Peru, Vicus culture, circa 200 B.C.–A.D. 100. Gold; 4" wide. A pair of whimsical stylized cats in repoussé decoration symmetrically unify the design of a sheet-gold ornament fashioned by a pre-Hispanic goldsmith. Mathias Komor, New York.

are caring for the mice, as servitors. The irony recalls the time when men lamented the high positions of those who had been nothing, and the loss of fortune by those formerly of wealth and power.

As the status of the cat continued to rise, it was given the honor of guarding the temple. The cat was sacred to Isis, the moon goddess, and was worshiped as a symbol of the moon. The dilation and contraction of the pupil of its eye was symbolic of the waning and waxing of the moon. The cat, in its new role, also became a symbol of Re, the sun god, and in the Book of the Dead we read: "The Male Cat is Rē himself."

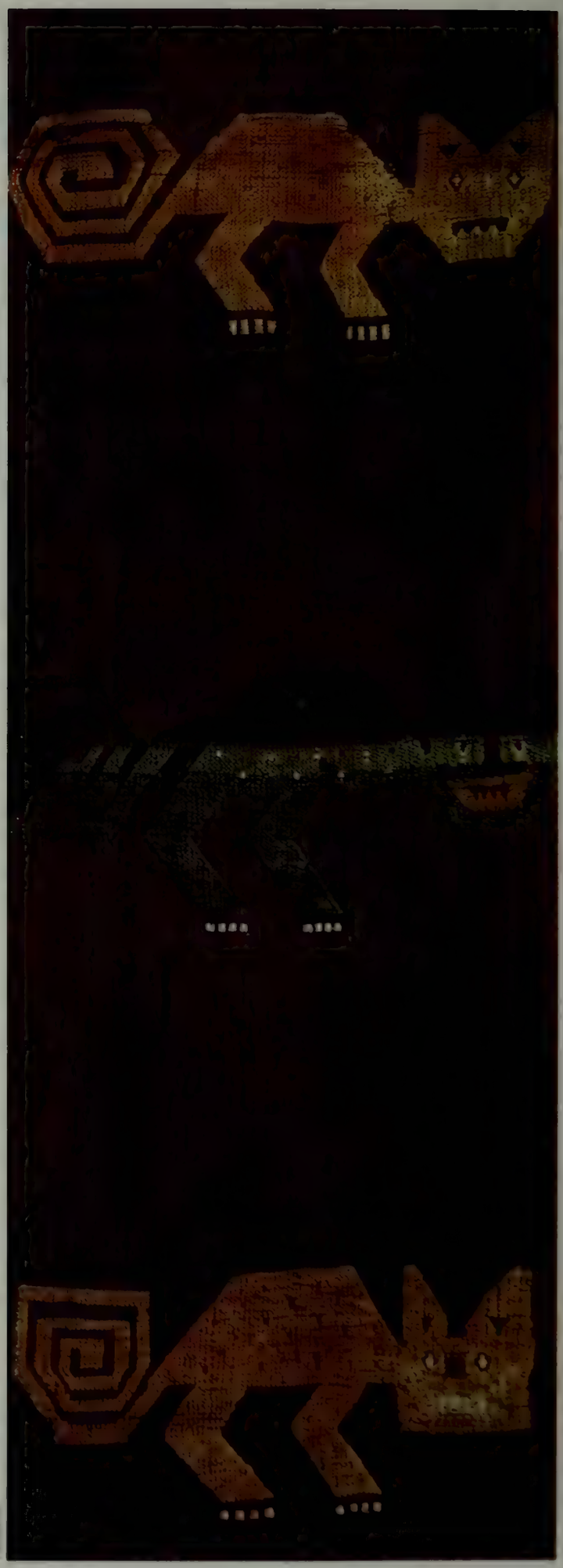
The Egyptians, the Hindus, the Chinese and the Incas were charmed by this small feline with its luminous stare that seemed to penetrate the secrets of the universe. Ancient Egypt is certainly the cradle of the domesticated cat, one being the tawny-striped Kaffir cat, and because of its practical value it became a familiar totem of the Egyptian household. They called it "Myeo," and endearments that were the equivalent of "puss" and "kitty." Cats were given legal protection, and the penalty for killing one was death. When a feline died it was mourned as a member of the family. It eventually came to be worshiped and given an important place in the Egyptian hierarchy of animal gods.

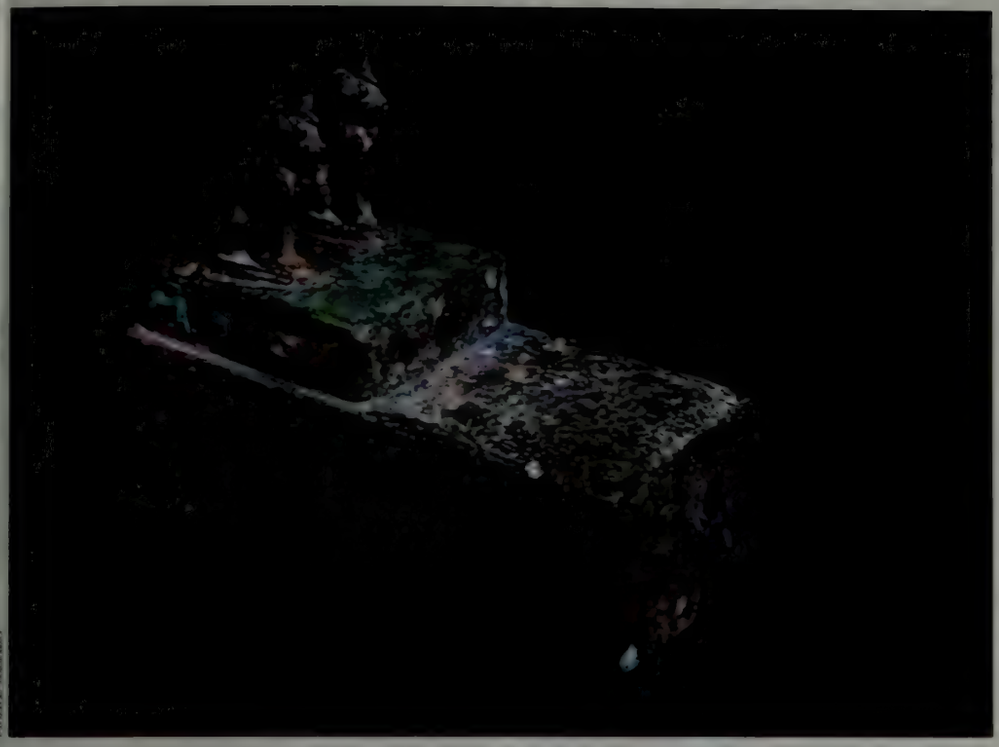
Finally, the figure of Bast, the cat goddess of Bubastis, in the delta, was the mistress of love, of matters feminine and of fashion, achieving incarnation as an imperial goddess and worshiped in her temple on feast days. When a sacred cat died, its body was embalmed as though it were royalty; bound with linen and given a painted papier-mâché head, it was placed in a bronze sarcophagus and brought to Bubastis to be entombed in the sacred confines of the temple.

The bronze hieratic effigies, circa 900–600 B.C., are usually represented seated. These figures have an aloofness and dignity suggestive of divinity. The eyes of some of the figures are inlaid with semiprecious stones—obsidian or lapis lazuli—and there are collars, earrings and nose rings of gold. A stone scarab as a talisman is sometimes placed in the center of the head. The figure is often marked with an inscription to Bastet, such as "May Bastet the Great Lady of Bubastis cause Haremhat . . . to live. . . ."

At an early date the cat became established in Arabia, Syria, Greece and the Roman Empire. It was always honored in Mohammedan, Buddhist or Hindu countries, because of the belief in the sanctity of all forms of animal life. However, in certain cultures, the cat, along with humans and other animals, was prohibited from being represented in art.

As early as 1000 B.C., cats were known in China, where they kept the mice from destroying the silkworms and eating the valuable manuscripts in Buddhist temples. Clay figures of felines were placed on the eaves of houses, to repel demons, and kept in shops as talismans to bring luck and trade. In ancient





André Morain

OPPOSITE: *Handwoven panel*, Peru, Chancy culture, circa A.D. 1100. Cotton; 43¾" high. A trio of crouching feline forms, each conveying individual geometric appearance, animate a rare, warm-hued textile. Edward H. Merrin Gallery, New York. LEFT: *Cat Sarcophagus*, Egypt, Ptolemaic period, 300 B.C. Bronze; 7" long. An offering to the Temple of the Goddess Bastet, two naturalistically modelled cats appear as guardians for the sacred contents of this iridesced burial container. Uraeus Gallery, Paris. BELOW: *Cat*, China, Han Dynasty, 206 B.C.–A.D. 220. Bronze; 2¾" wide. With ears pricked forward, the curled form and alert expression of a petite cat are accented with gleaming rhythmic inlays of gold and silver leaf. Bluett & Sons, Ltd., London.



Frederic Cunard

The cat was honored in Eastern countries because of the belief in the sanctity of all forms of animal life.

China the Chinese artist expressed the cat's dignity and the mystery of its character in manuscripts, silk paintings and embroideries, or in bronze and stone. Cat figures of violet glazed porcelain, serving as night lights or incense burners, appeared frequently in the Yung Chêng and the K'ang Hsi dynasties.

The cat motif, also seen in Ancient Peruvian art, was expressed in subtle variations of a geometric theme, especially emphasized in woven fabrics. One of the most fascinating chapters in the story of the cat is that of the Cult of the Feline, as seen in the art and the religious Olmec culture in Mesoamerica and Chavín in Peru, dating from 1200 B.C. The temple in the Peruvian city of Chavín de Huantar was the center for ceremonies of the Chavín cult. Cats had undoubtedly been worshiped in pre-Chavín temples, and there was an association between the old fire god and the feline. The Chavín deity was an anthropomorphized cat—the head, with fangs, huge eyes, flame-scrolled eyebrows and whiskers—set on the body of a man with a tail. The figures are sometimes decorated with cross-shaped spots, and the tail is tiger striped. These stylized figures expressing supernatural feline power were certainly the descendants of the jaguar or the puma. They are seen portrayed in large stone effigies, in sculptural friezes on the temple walls at Chavín de Huantar, and in small articles of gold, silver, onyx, shell and bone. There are Chavínoid ceramics in the form of bottles, whistling pots and feline effigy vessels, decorated with incised designs of felines and geometric motifs. There are also vases shaped like a cat's head and painted with huge eyes and whiskers. Other pottery vessels are in the form of a crouching figure with the body of a man and the head of a cat.

The cult of the feline has been a curiosity for art scholars covering a span of time from the ancient Egyptians to the present day. This patiently solicitous animal, which carries an image of supple grace and proud bearing, can also be savage and ruthless. This melding of contrasting traits holds great intrigue for the collector. However, no matter how deeply the art or legend of the cat is investigated, the mystery remains. Perhaps only the cat itself knows the answer. □



RIGHT: *Lion*, Egypt, Ptolemaic period, 3rd–2nd century B.C. Limestone; 7¾" long. Once used as a sculptor's model, the commanding presence of this reclining lion exhibits Hellenistic influence in its workmanship. C. Dikran Kelekian, Ancient Arts, New York.

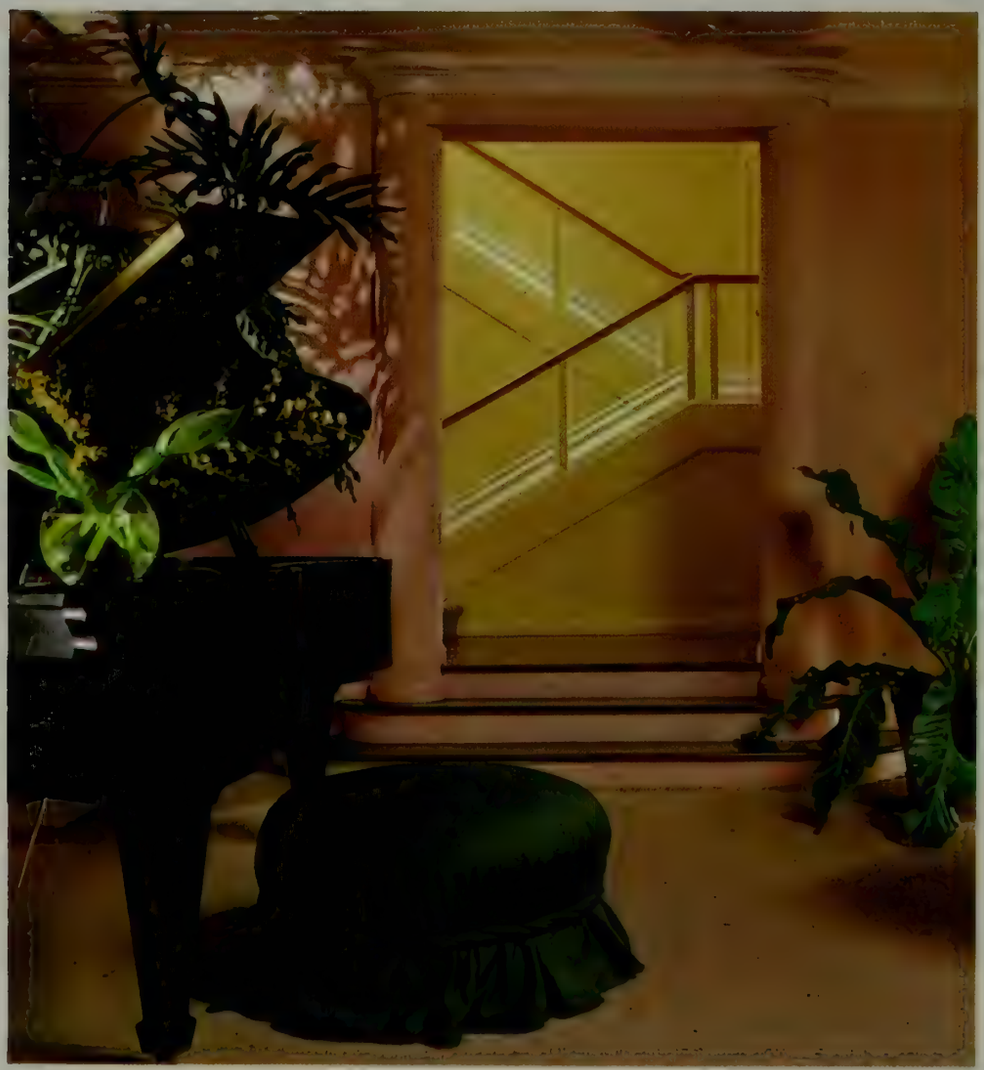
Katharine Morrison McClinton has written many books on the decorative arts and is the author of *Antique Cats for Collectors*



Redefinition

Interpreting an Art Déco House for Today

INTERIOR DESIGN BY VAL ARNOLD
PHOTOGRAPHY BY RUSSELL MACMASTERS



ABOVE AND RIGHT: Recapturing the essence of vintage Hollywood in his 1938 residence in Hollywood's Outpost Estates, designer Val Arnold accentuated its distinctive detailing. The Entrance Hall's stair rail—glass panels etched with light lines—represents a Hollywood interpretation of Art Déco. In the Living Room, a hearthside grouping includes seating upholstered in Old World Weavers fabric and a gleaming Art Déco vase, all from J. Robert Scott. The octagonal mirror, floor lamp and fire screen are Karl Springer designs. Conceived for the 1925 Paris Exposition, the hunt scene, by Georges Artemoff, is one of three handcarved wooden panels that originally graced Los Angeles's historic Oviatt Building.

WHEN INTERIOR DESIGNER Val Arnold acquired a house in the Outpost Estates above Hollywood, it was a childhood fantasy come true. "My family moved to Hollywood in 1945, during World War II," he recalls, "and as a boy I worked at a men's clothing store there. The owner of the shop lived in the Outpost Estates—the Bel-Air of its time—and it made quite an impression on me. I told myself that *some day* I would be wealthy and able to live there, too."









...and leading to a large terrace overlooking a splendid view of Hollywood.

The initial condition of the house, however, did not live up to Mr. Arnold's fantasies. "Quite simply, it was a shambles. The yard was so overgrown and littered that the pure Hollywood Art Déco design of the house was obscured. The previous owners had painted it a brilliant blue, with white trim. There was a sauna by the pool, resembling a dilapidated lean-to, and the interior was really wretched. Friends tried to discourage me from buying the house, telling me it was dark, ugly and oppressive. And no wonder. There were three rows of draperies at every window, and the shrubbery outside blocked the light, as well. Very late one night I tore down all the draperies. And then I had every bush and tree torn out—with the exception of the palms. Suddenly you could *see* the house. Suddenly it began to make sense."

Rather than redo the house entirely, Mr. Arnold decided to retain the integrity with which it had been



built, in 1938, and restore it to its original Art Déco style. "I wanted to bring the house back to Hollywood in a completely first-class manner."

What he considers to be the two most important features of the house are found in the entrance hall—a tremendous 5,000-prism chandelier and an etched-glass staircase. The staircase had been rebuilt seven times before the original owner was pleased. And Val Arnold himself had to have the chandelier rebuilt when it fell and shattered soon after he moved in. He retained the simple yet dramatic effect of these two elements of the entrance hall by adding only a Jean-Michel Frank console table and Italian Regency mirrors.

The slightly bowed floor-to-ceiling window in the living room originally had a door on one side, leading onto a large terrace overlooking a splendid view of Hollywood. The door itself was converted into an extension of the window, and a new

PRECEDING PAGES: In the Living Room, a shallow bow window provides a panoramic backdrop for Chinese chairs and banquettes from J. Robert Scott; deep-toned upholstery is from Old World Weavers. An Artemoff panel portrays an Eskimo and reindeer. OPPOSITE: Angled walls form an architectural frame for a shimmering view of Hollywood lights beyond the Living Room terrace. At right appears Artemoff's third mahogany carving. ABOVE: A Barri Campione painting seems suspended in lyrical flux beneath the Dining Room's foil-covered ceiling. Topping the streamlined table and a console, both from Karl Springer, are Michael Steiner's geometric sculpture and a formidable Cambodian dog.



In the Master Bedroom, subtle-hued walls and carpeting accentuate pristine cotton coverings on the brass bed, and a pair of antique Japanese panels with ivory detailing. Nearby, lacquered tables amplify the Oriental theme. In a windowed alcove, luxuriant flowers and a Lucite lamp preface the spectacle of the city aglitter.

entrance to the terrace was made of a corner window with glass doors designed to slide into the wall on each side. Structural changes completed, the designer began to add a few favorite pieces as focal points in his 5500-square-foot Art Déco house.

"The architecture was so strong, so simple, that there was no need for any tricky decorating," Mr. Arnold explains. "In any case, I'm now trying to convince my clients of the virtues of the simple background. You know, you can put a sofa, a chair, a plant in a room. It's enough."

In the living room he has placed three Art Déco panels depicting Eskimo hunting scenes, which once hung in the historic Oviatt Building in downtown Los Angeles. There are also forest green chairs reproduced from originals in the first-class lounge of the *Queen Mary*, a glass-paneled fireplace screen that repeats the glass staircase in the entrance hall, and a black grand piano—"A



very Déco touch," says Mr. Arnold. In the dining room there is a copy of a Deskey-designed table from Radio City Music Hall. And in the master bedroom is a bed that once belonged to Baroness Pauline de Rothschild.

Mr. Arnold kept lighting as simple as the lines of the house itself. "I'm getting very bored with overlighted environments," he says. "To live in a house with elaborate lighting design, the client has to have an engineering degree to make everything work."

The theme of the house continues outside, with a garden designed all in white and green. At the front of the house are plantings of white azaleas. In the back are gardenias, calla lilies, lilies-of-the-Nile and other white flowers. Nevertheless, Mr. Arnold explains that the Outpost residence is only a partial fulfillment of his fantasies: "I see the house as a transition to what I'm eventually going to achieve—total austerity."□

—*Timothy Hawkins*

Moonlight lends the perfect tenor to the brick-paved Terrace, where the designer has reproduced an archetype of romantic Hollywood. Reflections create an architectural fantasy in the azure pool, surrounded by Tropitone patio furniture. Even the city plays its part—a dance of sparkles in the distance.



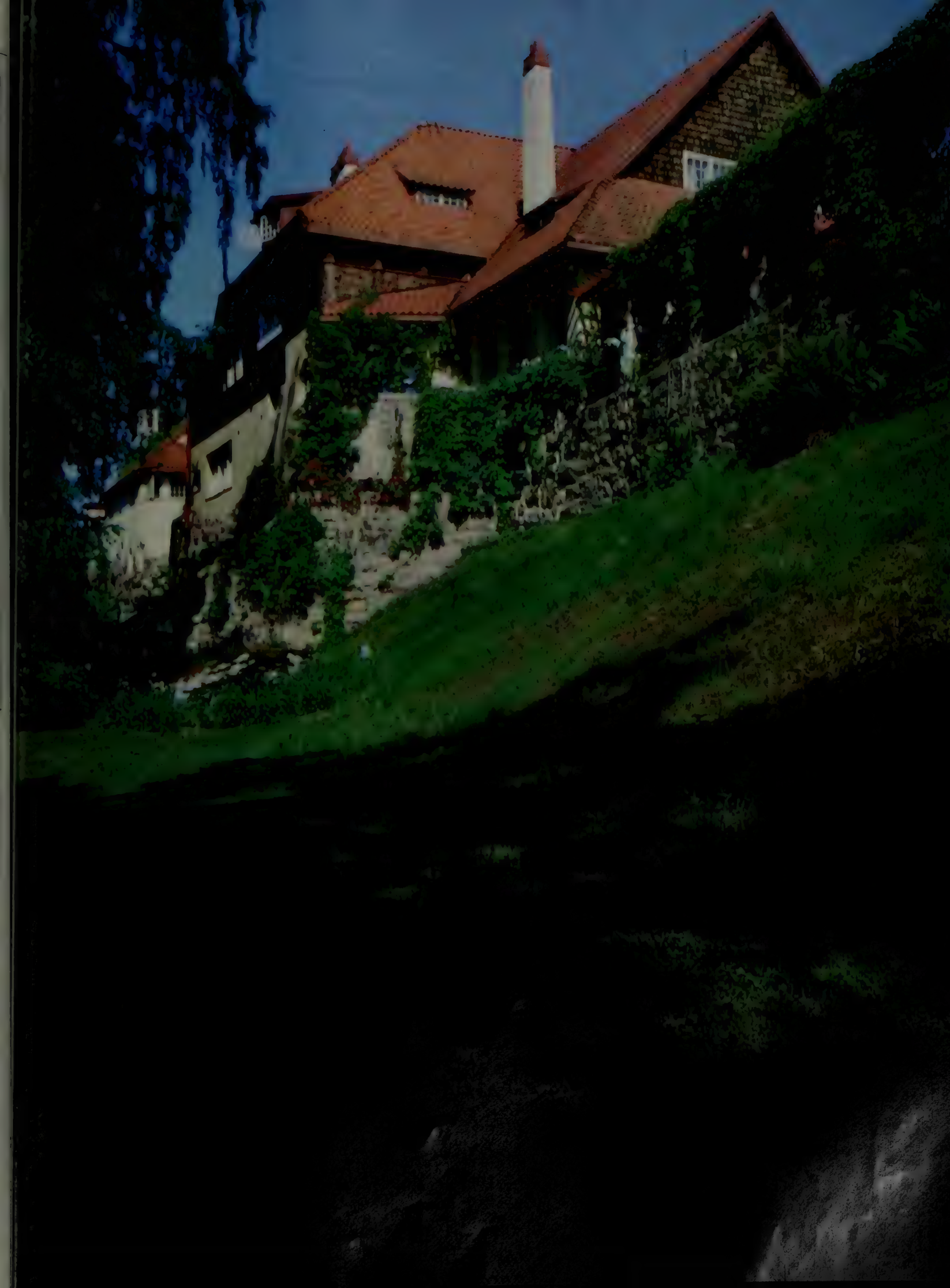
Historic Architecture: Eliel Saarinen

PHOTOGRAPHY BY MARIE HOLSTEIN

ELIEL SAARINEN, one of the great figures of Finnish architecture—father of Eero Saarinen—possessed a bold vision at the turn of the century, reaching back to some of Finland's oldest traditions and embracing the new Arts and Crafts Movement and Art Nouveau. This vision was fully expressed at *Hvitträsk*, his country home and studio near Helsinki, completed in 1902. On the crest of a thickly wooded hill overlooking the clear waters of a lake, Saarinen and his young and talented partners, Herman Gesellius and Armas Lindgren, planned this group of buildings to provide ideal living and working space for themselves, their



ABOVE AND OPPOSITE: Early in the 20th century, Finnish architect Eliel Saarinen and his partners built Hvitträsk, a home/studio complex for themselves and their families, near Helsinki. Architecture and interiors blend Finnish Romanticism with influences from the Arts and Crafts Movement and Art Nouveau. LEFT: An iron spiral form ornaments the Main Entrance.





families and assistants. The three partners produced a functional design on a spectacular site with a supremely romantic spirit. The setting reveals a strong primeval beauty that is typical of the Finnish landscape.

Hvitträsk closely followed the precocious success of Saarinen and his newly qualified partners in the competition for the Finnish Pavilion at the Paris Exposition of 1900. This famous pavilion embodied one of the dramas of the age, in asserting a native Finnish style in the face of continuing Russian domination. In striking contrast to the ornamental academic buildings that predominated at the exposition as a whole, the Finnish Pavilion was a skillful blend of Finland's simple rural style

ABOVE: Folk architecture in the Finnish province of Karelia inspired the Great Hall's wood ceiling and log walls. A rya rug designed by Finnish artist Akseli Gallén-Kallela is draped across a bench and onto the floor, in the Karelian style, as protection against low drafts. OPPOSITE: The Dining Room's vaulted ceiling and archaic-styled frescoes—painted by Gallén-Kallela—were inspired by Medieval Finnish churches. Furniture designed by the architect lends a darkly solid tone to the abstracted natural forms, which borrow from Art Nouveau.



and the sophisticated influences of the blossoming international avant-garde. This success brought acclaim to the young architects, encouraging them to proceed with their plans for Hvitträsk. Construction began soon after the purchase of the property, in 1901, with Saarinen living in rooms over the stables, in order to supervise the workmen and artists very closely.

In the late nineteenth century, Finnish artists felt the excitement of a national Romanticism that spread to the fine arts, architecture, music and literature. Attention was focused on the eastern province of Karelia, the cradle of ancient Finnish culture, and noted for its ironwork. Before the Paris Exposition, the artists Akseli Gallén-Kallela and Count Louis Sparre toured Karelia, seeking out examples of folk art and tradition to be preserved. In Paris, Gallén-Kallela painted tradition-inspired frescoes in the Finnish Pavilion, while Sparre displayed furniture and handcrafted items produced in the Iris factory, which he had founded in 1897. In the process, the two artists met Saarinen and his partners, and a few years



ABOVE: Under the blithe beauty of the Dining Room's vaulted ceiling, a rug by Saarinen's second wife, Loja, is draped over seating and floor. Behind the table is a stained glass window by Erik Ehrström. OPPOSITE: Traditional influences give way to an advanced, modern approach on the upper floor, as in the Master Bedroom. The architect's upright and monochromatic furniture parallels designs by Mackintosh.

later, made important contributions to Hvitträsk; Gallén-Kallela painted murals and frescoes there, and from the Iris factory came fireplaces designed for the house by Sparre, copper work by Erik Ehrström, Santtu Hartman's iron pieces, and ceramics by Alfred William Finch.

As designer of the interiors in the main building at Hvitträsk, Saarinen made full use of this artistic bounty. The Finnish national spirit clearly prevails on the ground floor. The great hall has log walls that rise to a high wooden ceiling supported by massive beams, as buildings in this northern part of the world have been constructed since ancient times. Strong wooden furniture by Saarinen shows the influence of William Morris's Arts and Crafts designs, with honest simple lines, while specially woven rugs are draped over benches in a traditional way of keeping off drafts. Low-hanging round chandeliers and lanterns contribute a pagan beauty, and the dramatically colored tiled fireplaces display wrought-metal doors. The dining room recalls Medieval Finnish churches, with a vaulted ceiling cheerily painted with characteristic primitive floral arabesque designs.

...a functional design, supremely romantic in spirit.



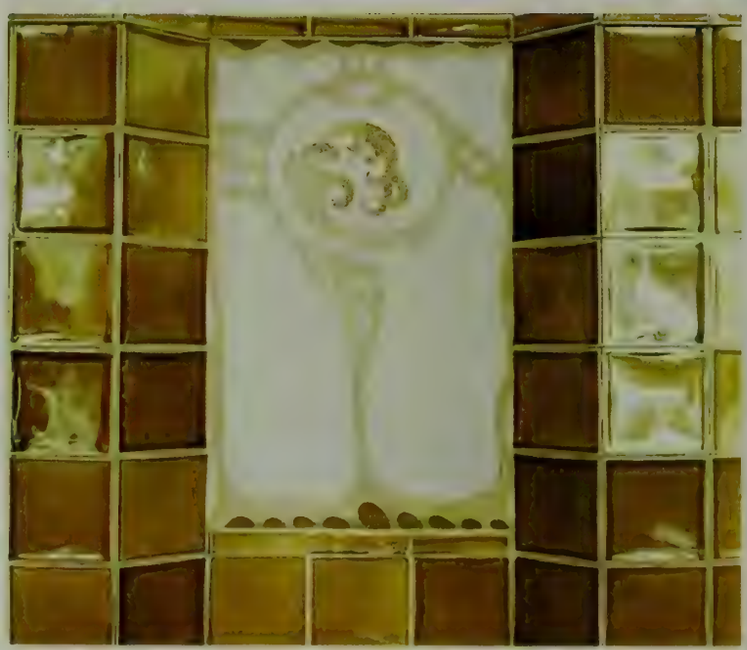
The early modernism of the day is expressed on the upper floors, where a master bedroom and sitting room, children's rooms and guest rooms are arranged on four split levels. The monochromatic use of white—for walls, ceilings and painted wooden furniture—was a departure from convention practiced independently at the same time by Charles Rennie Mackintosh in Scotland (see *Architectural Digest*, March 1980). Grass-cloth wallcovering and William Morris wallpaper are used in concert with beautifully colored fireplace tiles and painted Art Nouveau panels and frescoes of warm sensuousness.

Saarinen and his partners built Hvitträsk as a refuge from the distractions of the city. Still, their shared life had its complications. Mathilda, Saarinen's wife, fell in love with Gesellius, and the two eventually married. Soon afterward, Saarinen was wed to Gesellius's sister Loja, a gifted weaver who contributed many designs to the house. In the stained glass window over the dining room table, Saarinen and Gesellius are portrayed as troubadours seeking the favor of Mathilda. She is shown looking in the direction of Gesellius, turning away slightly from Saarinen, as indeed she did in real life.

Despite these changes, the three architects continued to work well together, achieving prominence through their designs for private and public buildings, including the National Museum in Helsinki (1902-12). Saarinen revised their plans for the famous Helsinki Railway Station









(1910-14) after the partnership ended amicably, with Lindgren leaving in 1905, and Gesellius in 1907.

Saarinen stayed at Hvitträsk until 1923, when, the year after winning second prize in the *Chicago Tribune* tower competition, he emigrated to America; he died there in 1950.

In America, Saarinen had turned to simpler forms. His later works, some of which he designed in partnership with his son, Eero, show the graceful influence of Frank Lloyd Wright. At Hvitträsk, however, he left behind an earlier, personal statement, which, for all its remarkable early modern experimentation, was nostalgically rooted in the primeval past of the Finnish people.□

—*Mary Comara*

Minute attention to detail, as in the motifs at Hvitträsk, was a shared characteristic of the Arts and Crafts Movement and Art Nouveau. TOP LEFT: Saarinen's inlaid drop-front cabinet supports a sculpture by Essi Renwall. TOP: A fireplace door designed by Louis Sparre is framed by tiles featuring a squared-off version of Hvitträsk's spiral motif. ABOVE LEFT: A sinuous decoration by Sparre adorns a panel set in a gleaming tile chimneypiece. ABOVE: Hearts and vines intertwine on Erik Ehrstrom's hammered-copper door panel.


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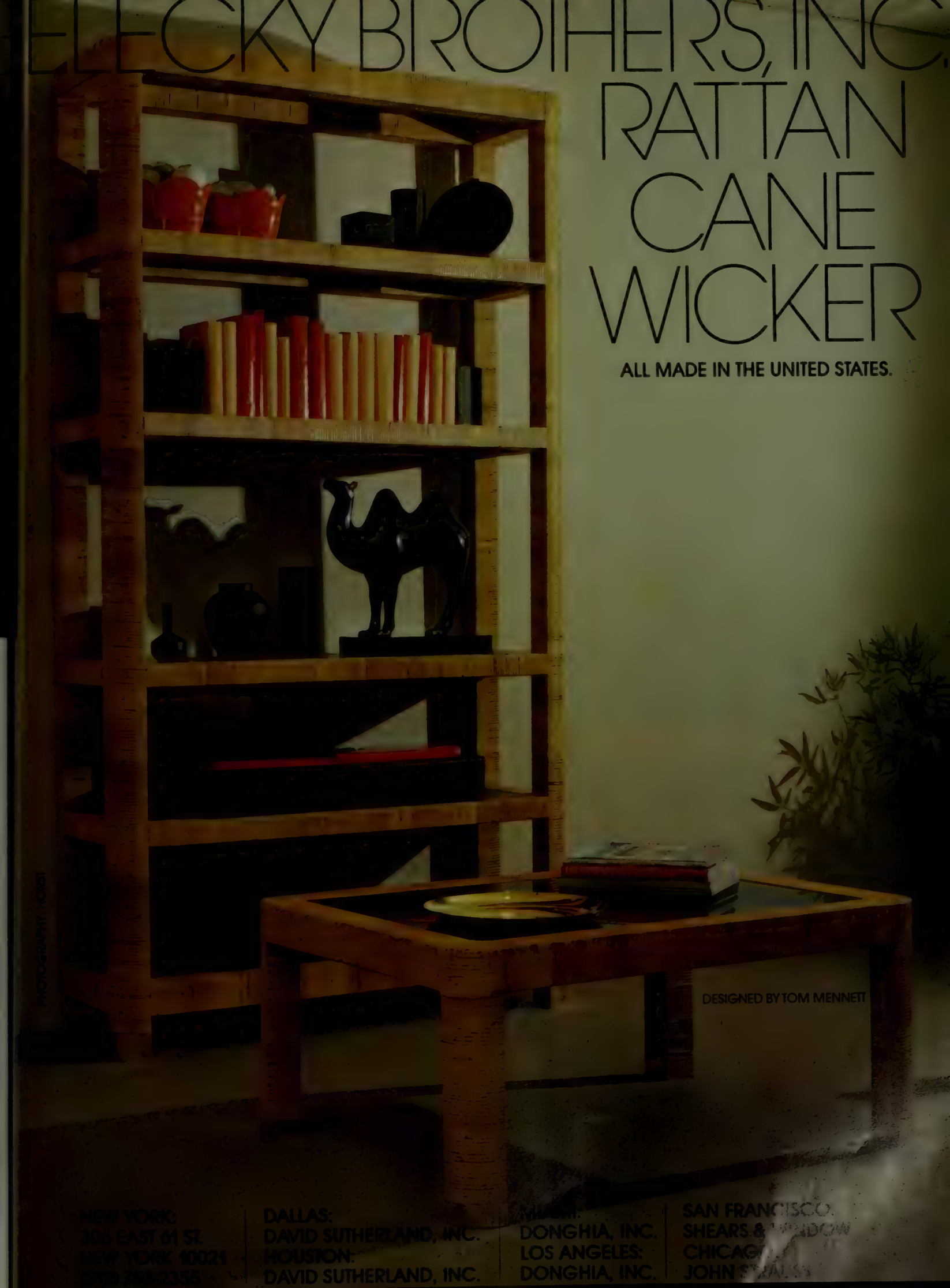
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A Renascence in Art Nouveau and Art Déco

by Howard L. Katzander

THE AUCTION MARKET exercises a subtle but pervasive influence on collecting, as well as on design and taste. It is a self-fulfilling process in which the first sale of works in a neglected or overlooked area brings a flood of similar works to the market. This process is most evident at present in Art Nouveau and Art Déco.

When the first Art Nouveau sale was held in New York by Sotheby's, in 1966, there were only a handful of collectors in the United States, and it was regarded as faddish. Most had come to Art Nouveau out of their fascination with the Pre-Raphaelites.

Stuart Pivar, an early collector who followed this path and furnished an entire apartment in the Art Nouveau style, with Pre-Raphaelite paintings, said of the style: "It has organic feelings; there are twisting vines and tendrils, as well as lizards and water lilies." Flowing asymmetry, motion with sinuous undulating lines and floral and leaf motifs are characteristic of the Art Nouveau style.



COURTESY SOTHEBY PARKE BERNET

In a strong resurgence of popularity, Art Nouveau is making steady headway on the international auction scene. Several months ago at Sotheby's a Tiffany grape lamp (above) sold for $140,000, while three Thomas Webb & Sons vases (below left) brought $19,000, $4,100 and $20,000. At Christie's last May, an Emile Gallé rhododendron lamp (below right) set a world record for Gallé lamps at $74,000.

At that 1966 sale the focus was on glass, predominantly Tiffany glass—with a sprinkling of modest lamps. A group of vases from the personal collection of Louis Comfort Tiffany, the design number preceded by "A. Cool," to so designate them, brought a total of $18,550. The highest price in the group was $3,250, paid for an ochre and blue vase, which had been one of four small vases that brought only $70 in a 1946 estate sale.

What has followed could have been predicted. Since then, more and more Art Nouveau has poured into the market. The passion for Tiffany objects has grown and has been followed by a growing taste for the glass of Emile Gallé and René Lalique. Every aspect of Art Nouveau design has been explored and exploited in



COURTESY SOTHEBY PARKE BERNET



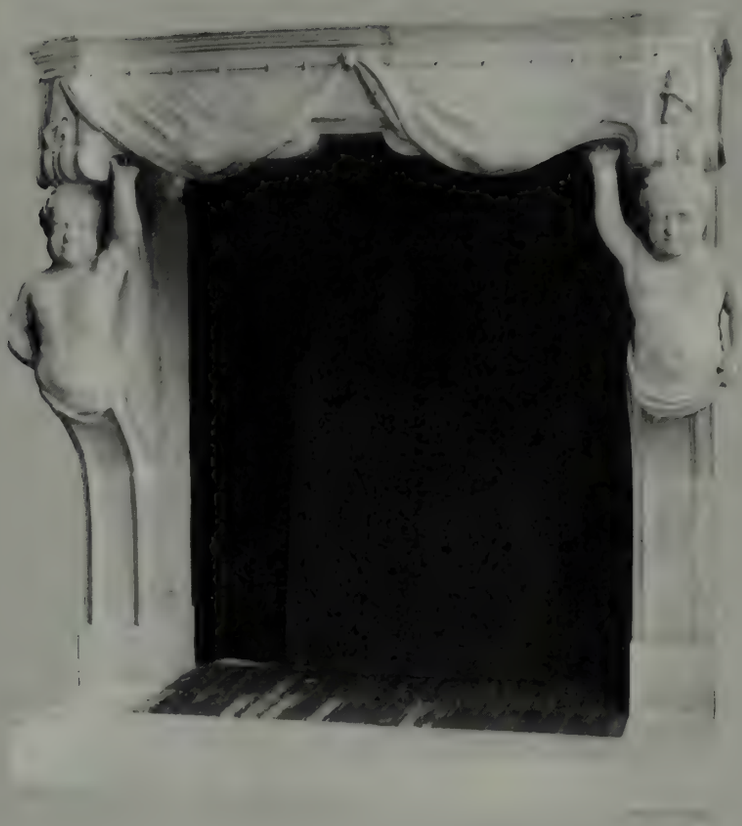
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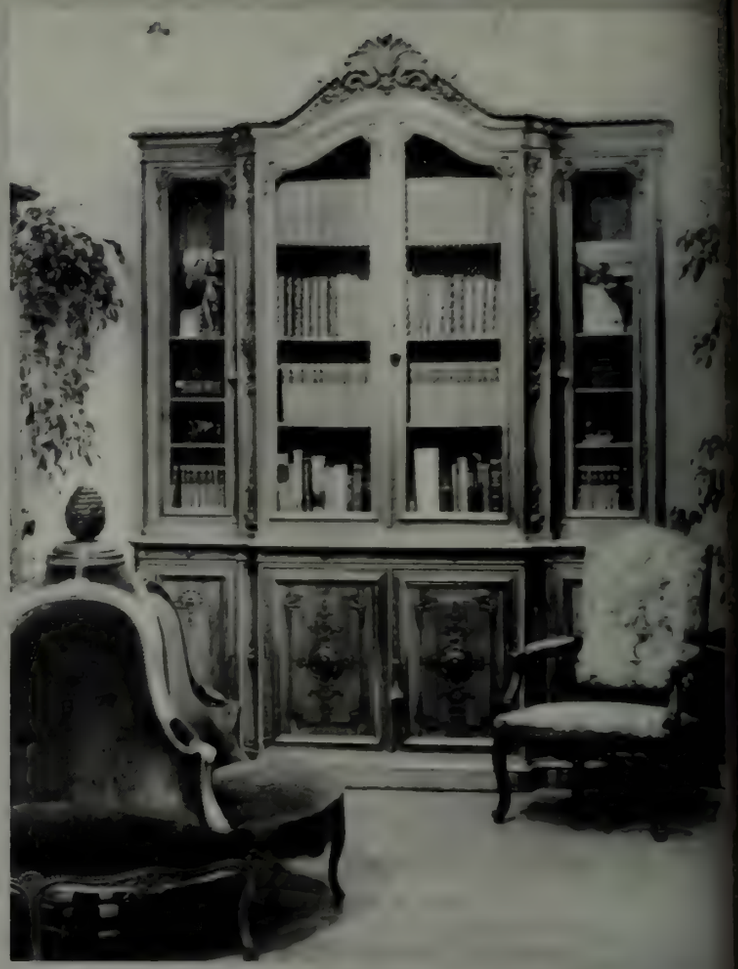
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Mantel in stone from the mansion of the Count of Amerval 16, Rue de la Vau in Saint-Mihiel, France, sculptured during the reign of Henri IV (1589-1610) by Jean Joseph Richier who died in 1624 ($45,000).



One bibliotheque de boiserie style regence in light walnut with 3 reading shelves ($28,000) along with one of a pair of Aubusson Royale tapestry fauteuils period regence ($5,000) and a four side siege borne in green velour, period Napoleon III ($8,000).



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A Renascence in Art Nouveau and Art Déco

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an ever-rising market. Even such ephemeral items as advertising posters have found their place, due to a broadening public taste. Dealers specializing in Art Nouveau have opened shops in the major cities, offering furniture with the lines typical of the period by Louis Majorelle, Josef Hoffman, and Gallé, whose efforts were not restricted to glass. may sell for a mere $24,000, which makes for quite a price range.

While interest in Art Nouveau in the United States lagged behind tastes in Europe, where French, Belgian and German collectors have prized the style for decades, the gap has now been erased. On both continents prices are high, the market is well established, and it is strongly



COURTESY: CHRISTIE, MANSON & WOODS

The exotic woods characteristic of the Art Déco style are revealed in a Ruhlmann burled ash commode, circa 1925, which sold at Christie's last October as part of a dining room set for $55,000.

Today Art Nouveau has reached unprecedented peaks. A peacock feather lamp that brought $2,300 at Sotheby's in 1967 has recently been sold for $40,000 at Christie's Magnolia sale in New York. A dragonfly lamp in the 1967 sale at Christie's brought $2,250. A superb example with a lampshade on a turtleback base of tile, mosaic and bronze brought $200,000 in the recent Mihalac Collection sale at Christie's. At the same sale, a spiderweb lamp on an even more elaborate mosaic and bronze base brought the stupendous price of $360,000. On lamps such as these, it is the shape of the shade and the complexity of the base design that produce such enormous prices. Less complex dragonfly lamps supported by collectors and dealers.

Art Déco is another story. Perhaps because of the interest stirred in Europe by the *Exposition des Arts Décoratifs* held in Paris in 1925, which gave the style its name, Art Déco penetrated more widely, encompassing everything from architecture to mass-produced enameled vanity cases. While Art Nouveau grew out of the symbolist movement, Art Déco was a total break with the past. It incorporated smart modernistic forms of streamlined, geometric patterns, zigzags and circles.

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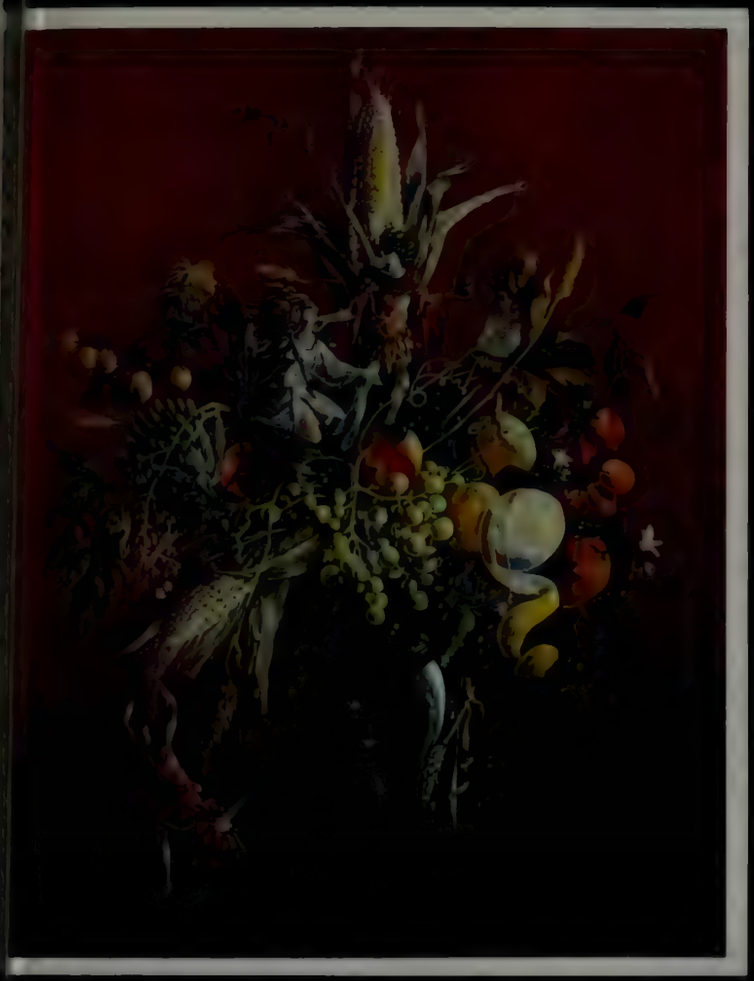
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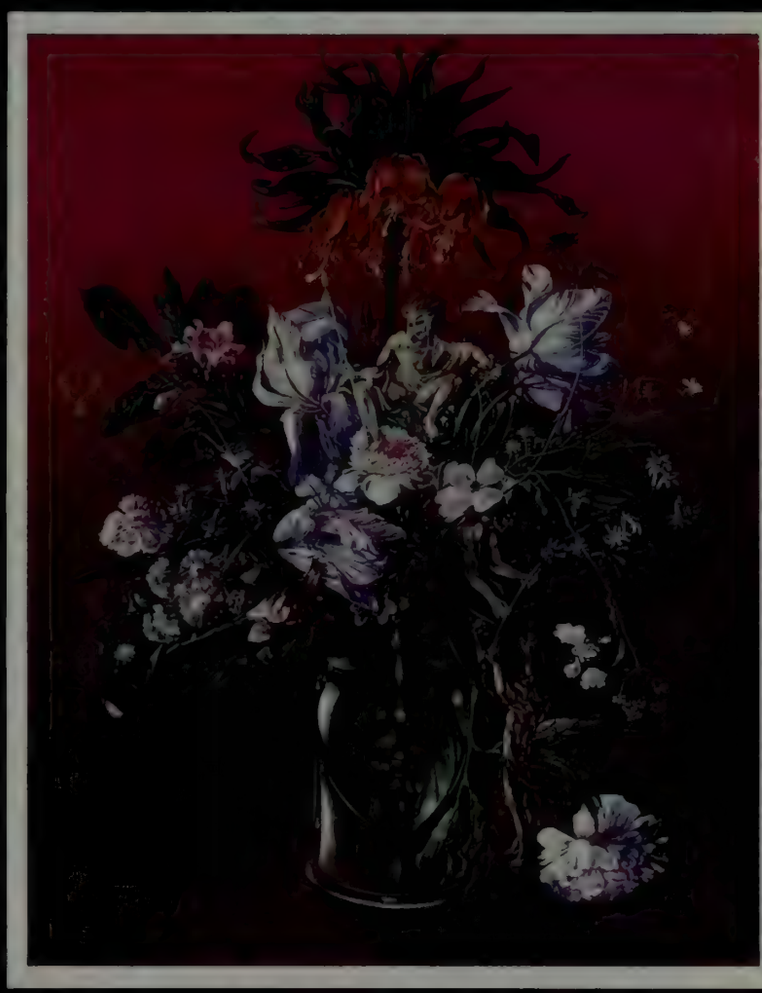
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Renascence in Art Nouveau and Art Déco

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COURTESY SOTHEBY PARKE BERNET

A pair of pewter inlaid and painted celluloid *ébène de macassar* side chairs (above and opposite) sold last year at Sotheby's for $7,000.

the décor of passenger planes; staterooms and saloons for great passenger ships like the *Normandie*. The style exploded in the United States, having its most profound effect on skyscraper design—the Chrysler Building, Rockefeller Center, and the Chanin Building, adjoining Grand Central Terminal in New York, as well as Union Station in Cleveland.

Old materials were used in fresh and imaginative ways, exotic woods and metals were employed, using new techniques. Glass was a dominant element, making its first appearance as a structural material, and etched with graceful designs as wall panels. In 1930, the maharajah of Indore commissioned a German designer, Eckart Muthesius, to decorate his palace at Manik Bagh, in India, in the Art Déco style. The designer marshalled outstanding craftsmen



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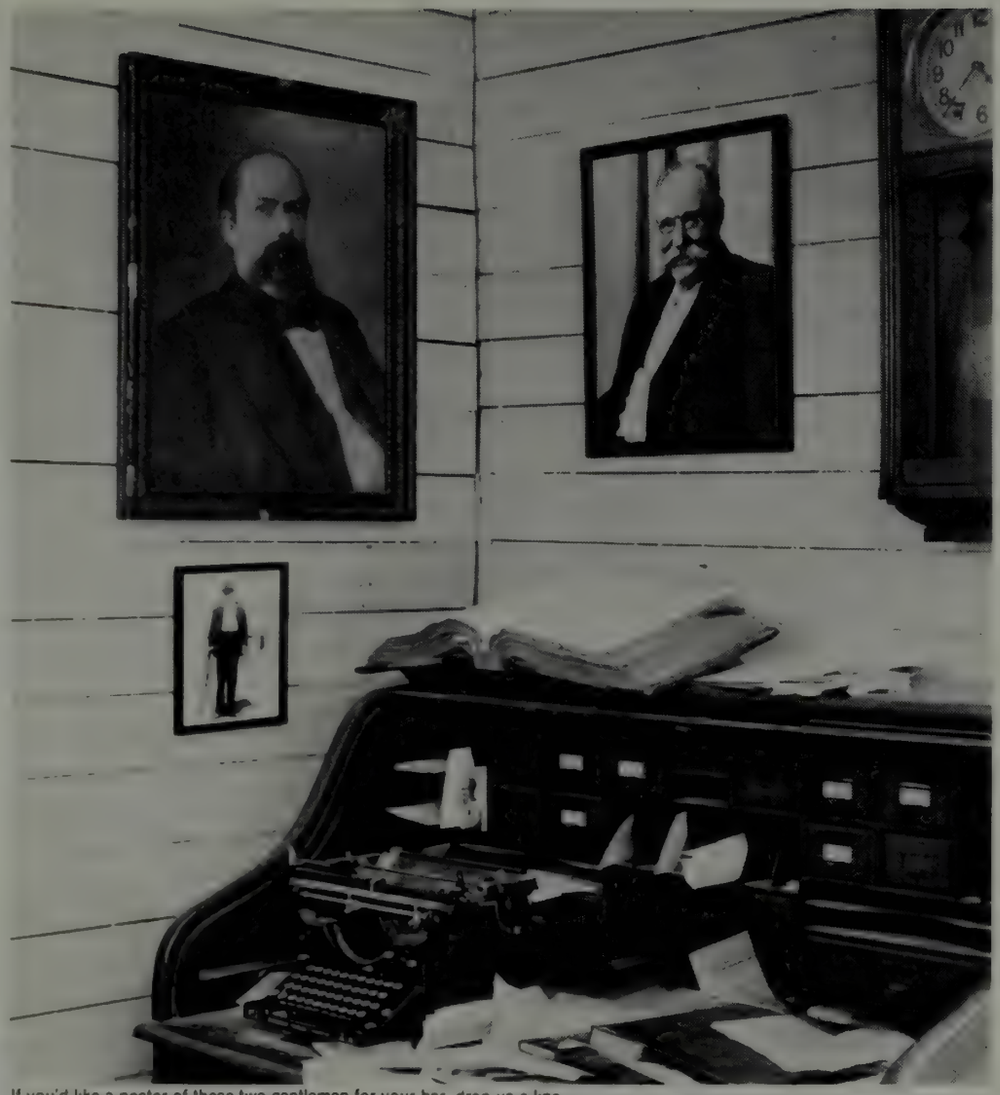
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In these chairs, light and dark woods, assembled in a striking geometric pattern, present a fashionable declaration of Art Déco.

of the time—Emile-Jacques Ruhlmann, Eileen Gray, Le Corbusier and René Herbst, among others—to bring their talents to this enormous task. Part of the furnishings were sold last May in Monte Carlo by Sotheby's, and a great bed, made of apple green glass enhanced by bands of chrome steel, brought $35,000. Among other exotic elements in the maharajah's palace was a chaise longue designed by Le Corbusier, in tubular metal and covered with tiger skin. It sold for $31,575 at that sale.

There has rarely been a sale devoted exclusively to Art Déco. The reigning experts from the auction houses, Alistair Duncan of Christie's and Barbara Diesroth of Sotheby's, agree that American collectors have not yet come into full focus on Art Déco, although both feel that interest in Art Déco design

continued on page 150



If you'd like a poster of these two gentlemen for your bar, drop us a line.

JACK DANIEL AND HIS NEPHEW, Lem Motlow, disagreed on most everything. Until it came to making whiskey.

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Renascence in Art Nouveau and Art Déco

continued from page 149



COURTESY: CHRISTIE, MANSON & WOODS

A leaping spelter figure of a gazelle, which sold at a Christie's Art Déco sale in December, 1978 for $2,600, rests atop a marble console.

is growing and that the market is on the way up. This was evident in the prices at Christie's Magnolia sale. A Jean Dunand lacquered two-tier table, circa 1925, brought $7,000. A lacquer and eggshell portrait of a lady sold for $4,400. A sofa made of amboyna wood, by Jules Leleu, brought $4,500. By contrast, an Art Nouveau corner cabinet covered in shagreen, by Clement Rousseau, sold recently in Paris for $92,000.

Miss Diesroth reminds us that a decade ago there was very little Art Nouveau to be found in the United States. "Ten years ago we might have had a dozen or so pieces of Gallé glass in the sale. Today we are likely to have a hundred or more. There is probably more Gallé glass available in the United States today than there is in France." She expects Art Déco to follow the same pattern of increasing popularity and availability.

And surely, with Art Déco appearing in the auction houses, similar works will begin to turn up as people become more aware of objects that once may have appeared quite ordinary. After all, auctions do spawn increased interest, which, in turn, creates greater awareness, as well as new collections and collectors. □

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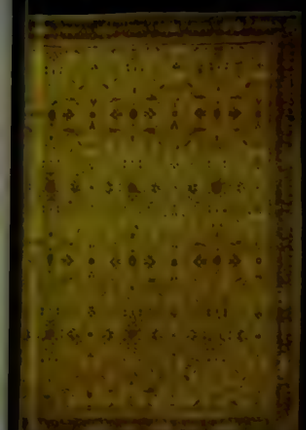
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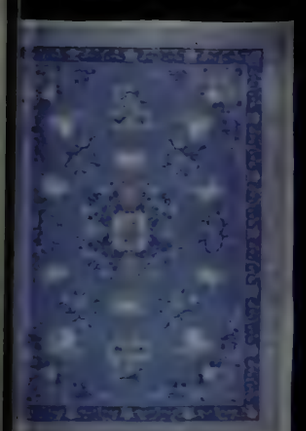
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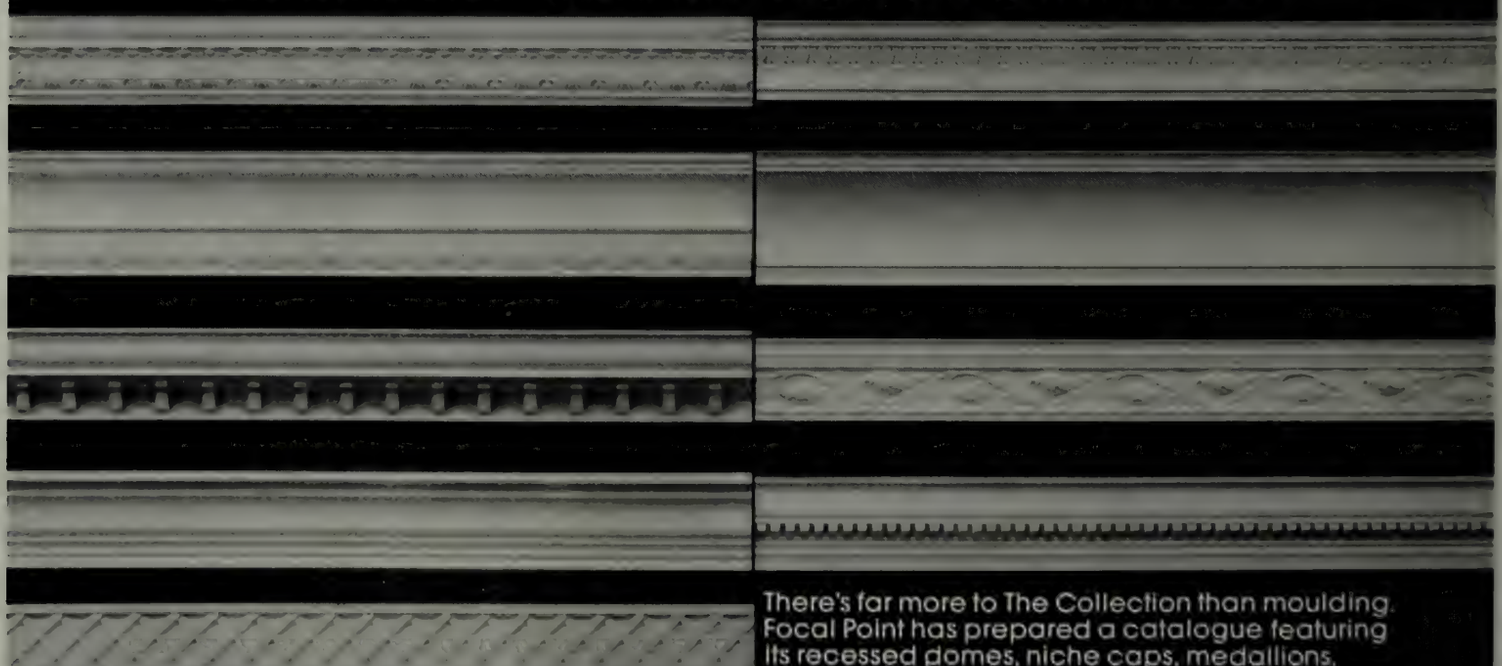
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The Ices in Fabrics and Wallcoverings

by Jeffrey Simpson

ICE is a visual *jeu d'esprit,* a play of light that holds the memory and promise of summer sun. Clear as glass, colorful as a rainbow, an icicle disappears at the touch of sunlight.

When *Icebergs,* a painting by the nineteenth-century American artist Frederic E. Church, was sold in 1979 at auction in New York, it fetched the highest price paid to date for an American painting. With its awesome frost mountains bathed in the crystalline light of the Luminist painting style, *Icebergs* brought alive again to an art-conscious public the glory of one of the world's natural wonders. Church himself, when he had first encountered icebergs on a trip to the Arctic in 1859, described them with the same flamboyant accuracy with which he painted them: the sea "shone like a pavement of amethyst . . . [but] Wonderful to behold! it was only a fair field for the steepled icebergs, a vast metropolis in ice, pearly white and red as roses, glittering in the sunset. . . ."

The contrasts of white and red and amethyst, held in suspension in luminous mountains of frozen water, and the rippling waves of electric color in the aurora borealis are nature's Arctic extravagances. This frailness with coolness has been transmitted in various art forms.

In the decorative arts, the artist has traditionally reproduced the natural bounty of flowers, fruit and grain. But cooler nature now provides a whole new source of pattern and color. Contrasts such as Church noted—"pearly white and red as roses"—are experiences in pure color, comparable to the modern paintings of Abstract Expressionists, while ice blues and silvers capture the eye of a generation fascinated by the steel and the chrome of industrial design.

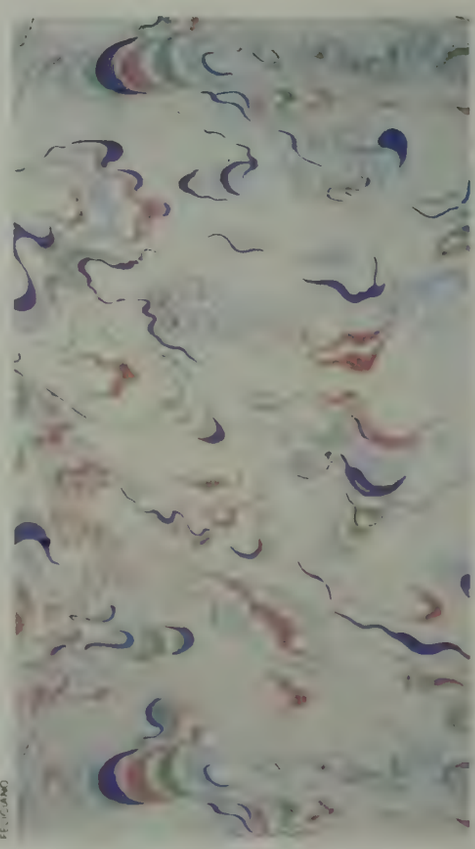


FELICIANO

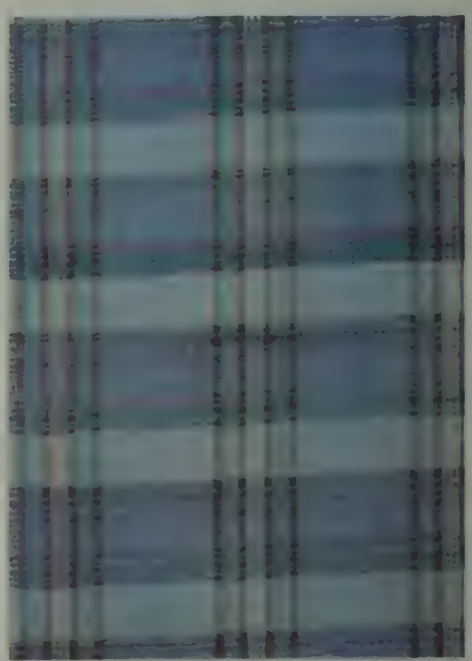
Fabrics that steal their tones from the cooler ranges of the color spectrum appear to imbue their patterns with a refreshing and tranquilizing aura. Curving complementary shades quicken the kinetic potential of Connaissance's *Galaxy* (above) and *Nebula* (below), while an icy backdrop freezes their swirling chromatic effects. Both *Nebula* and *Galaxy* can be ordered in fabric and wallpaper in either custom-made or stock color combinations.



ABOVE: Fleeting shapes activate the quiet tonal resonances of Manuel Canovas's *Eugenia* and provide a lively contrast as they appear to rush over immovable strips that form the fabric's background. A 100% cotton chintz, *Eugenia* is available in five pastel color combinations.



FELICIANO



ABOVE: Soft infusions of gray alter the traditionally warm and woolly character of the tartan in Manuel Canovas's crisply rendered cotton chintz *Morny.* Cool shades ripple over rigid vertical stripes to evoke a supple radiance in this fabric, which is available in six colors.

continued on page 158



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The Ices in Fabrics and Wallcoverings

continued from page 156



HAGELSTEIN BROS

Leaves transformed into shaded masses reflect the palette of the dawn in A.L. Diament's *Casablanca* (above), Judscott's *Whisper* (below). Both are available in fabric and wallpaper: *Casablanca* in five and six colors respectively; and *Whisper* in stock or custom-made colors.



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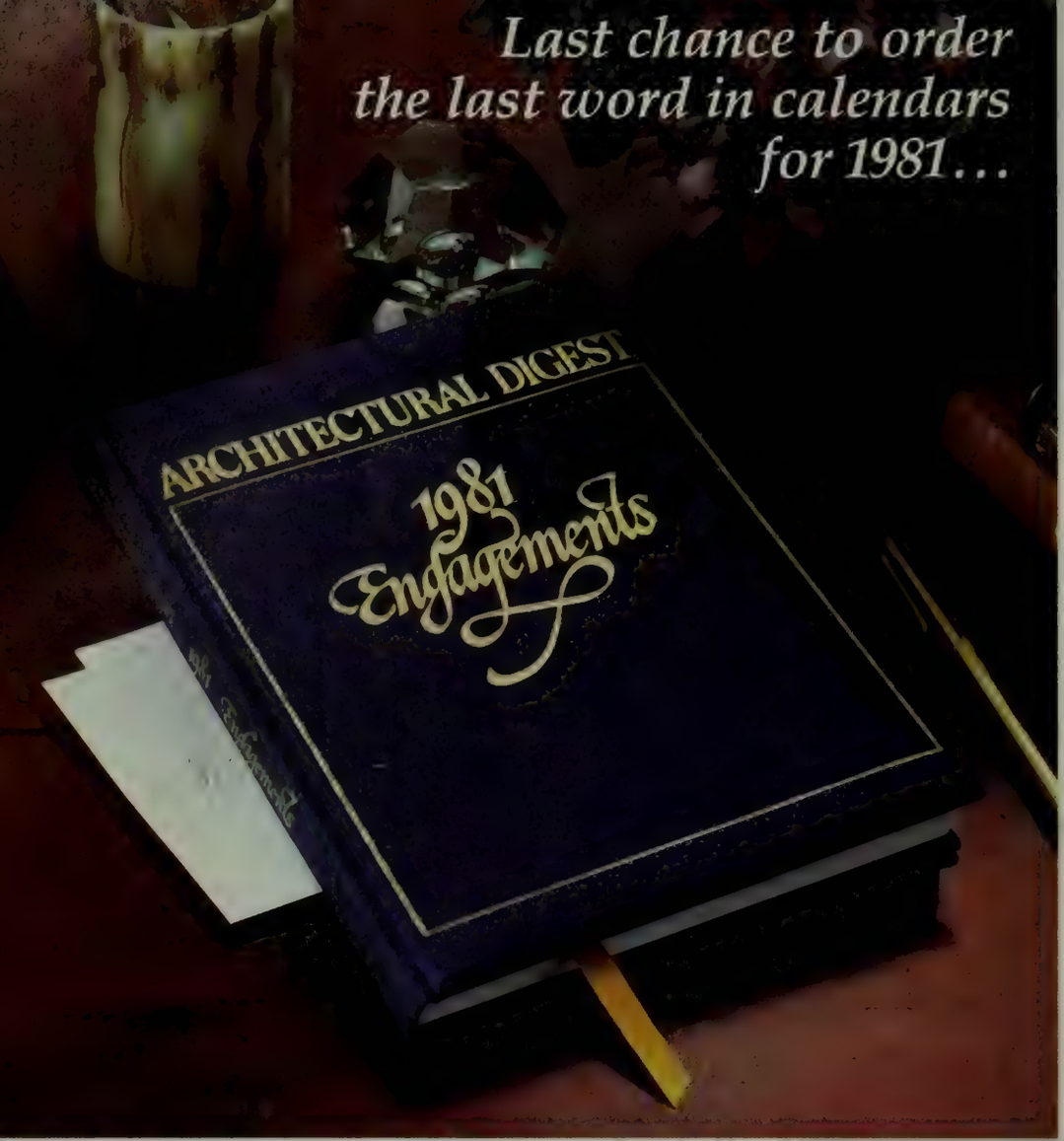
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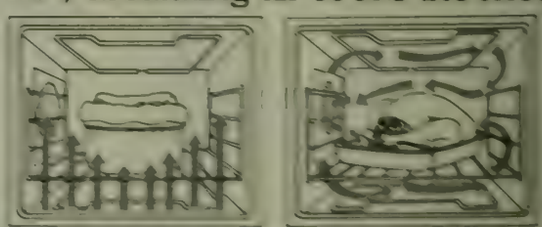
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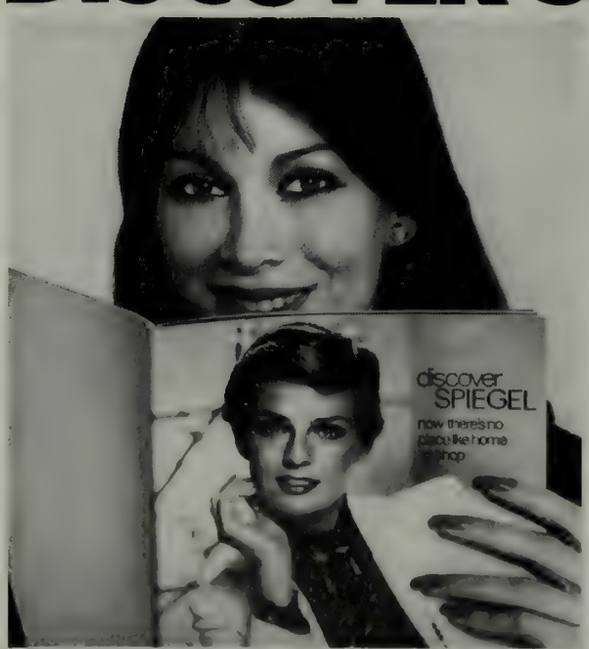
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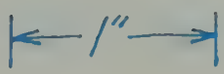
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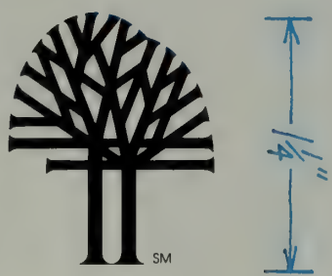
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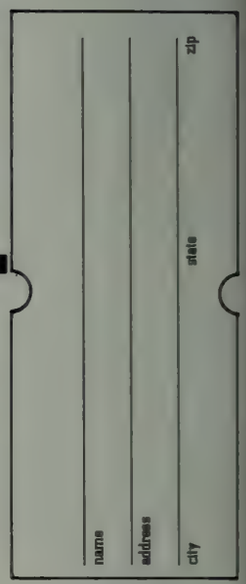
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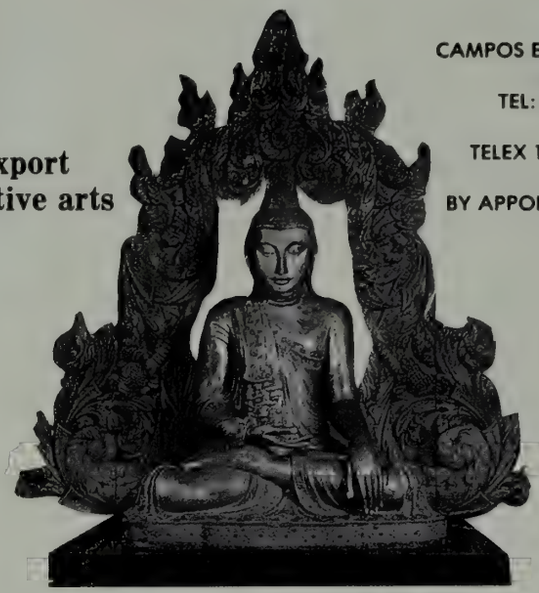
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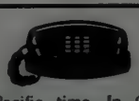
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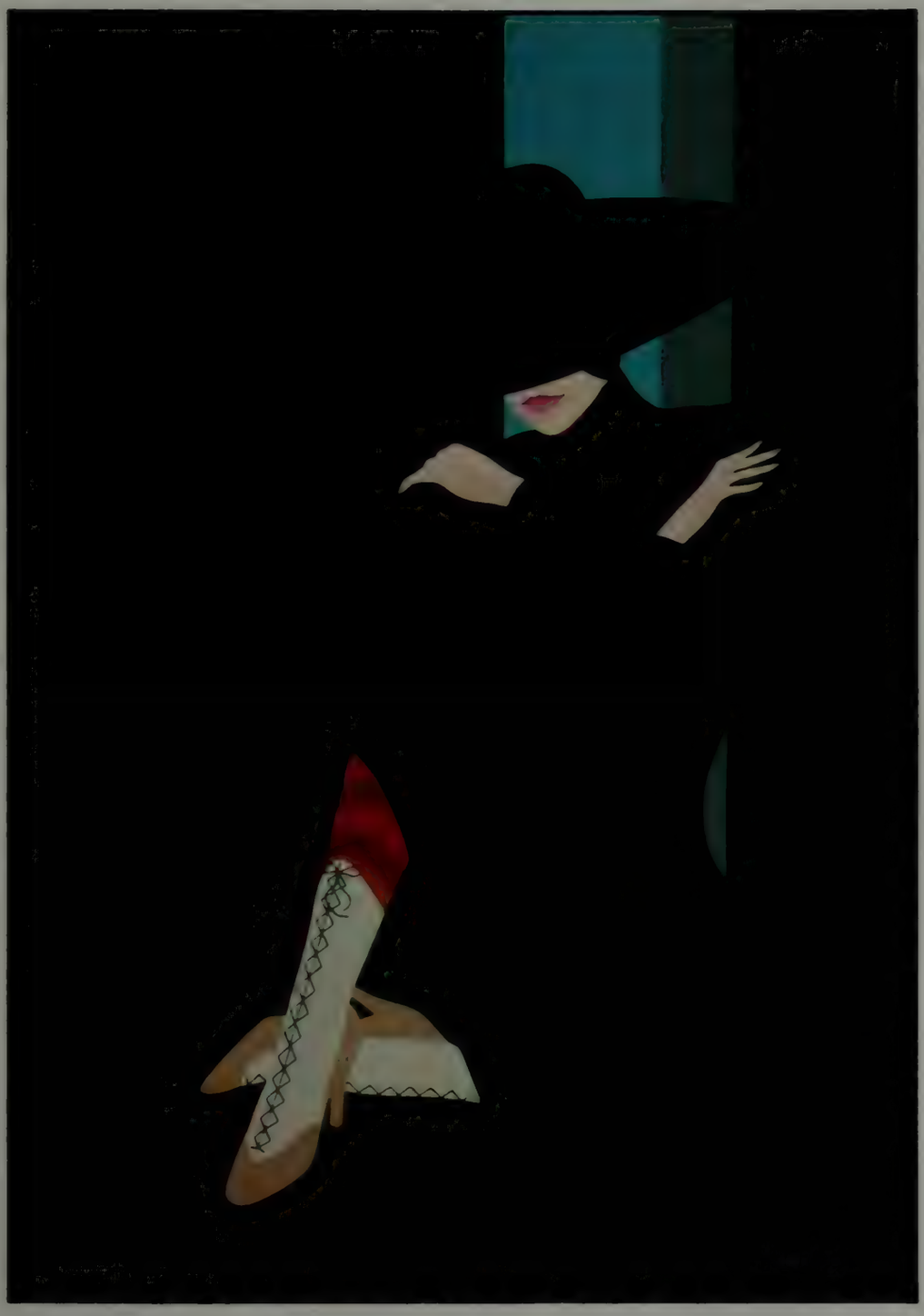
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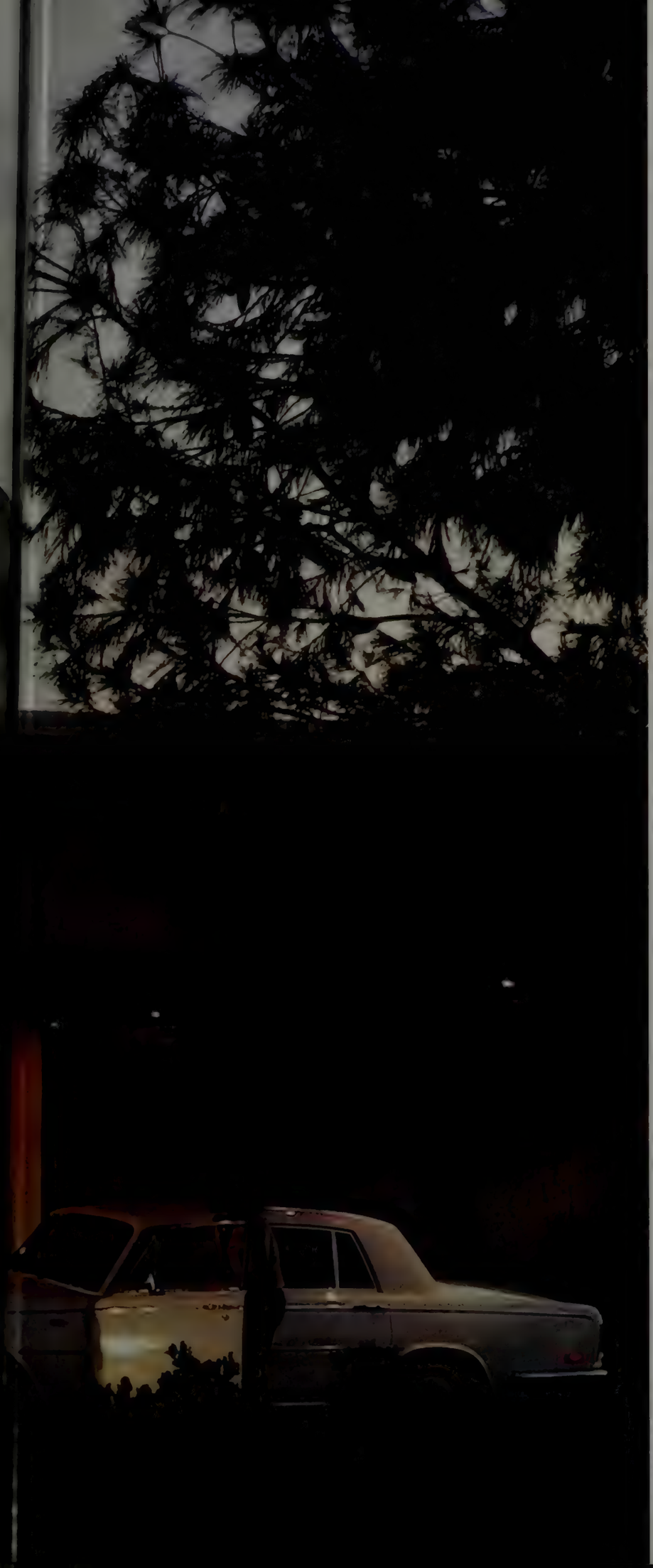
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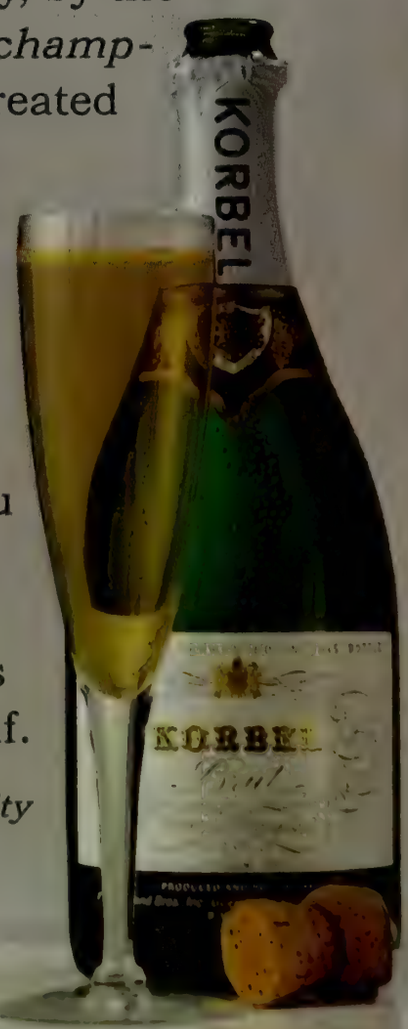
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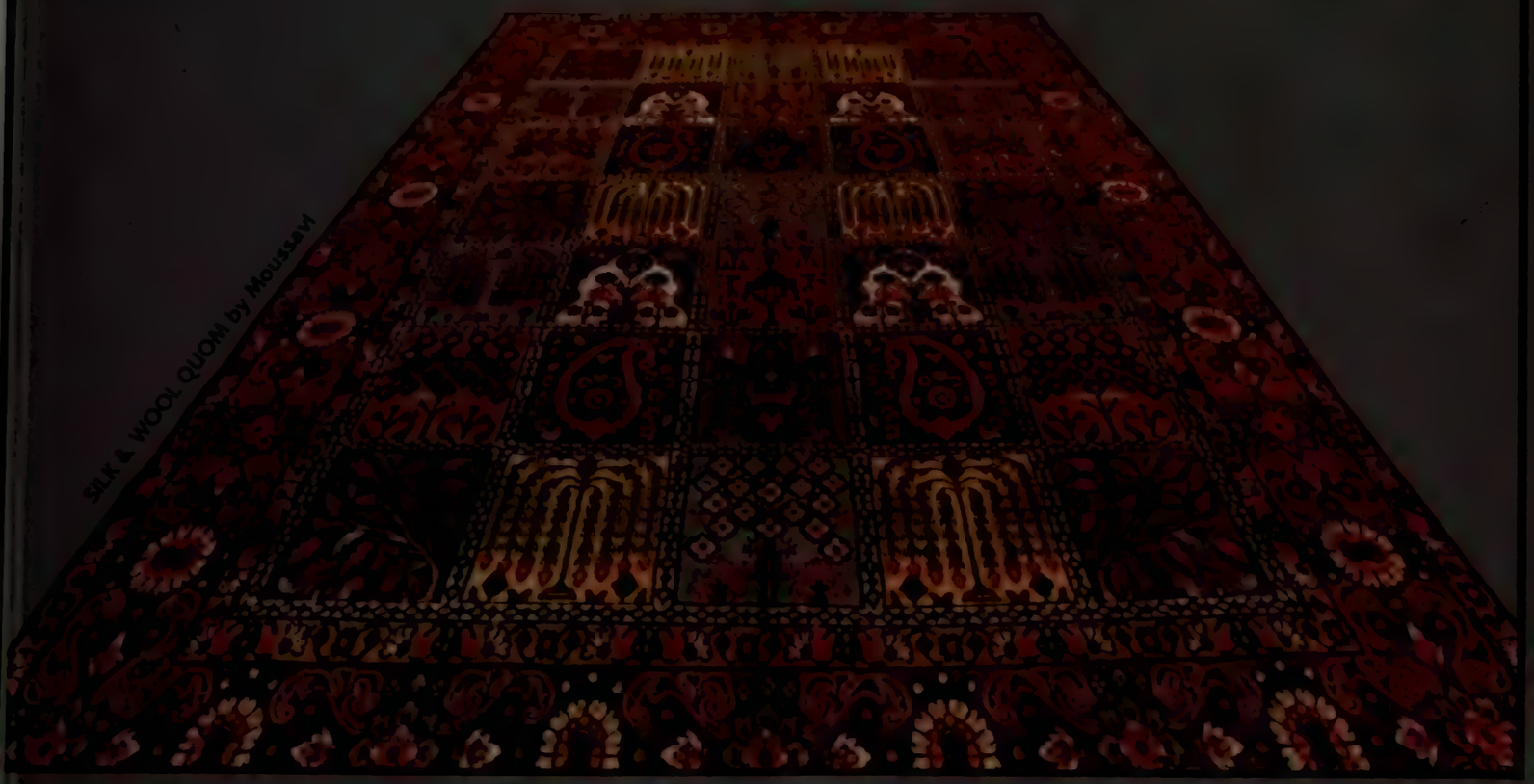
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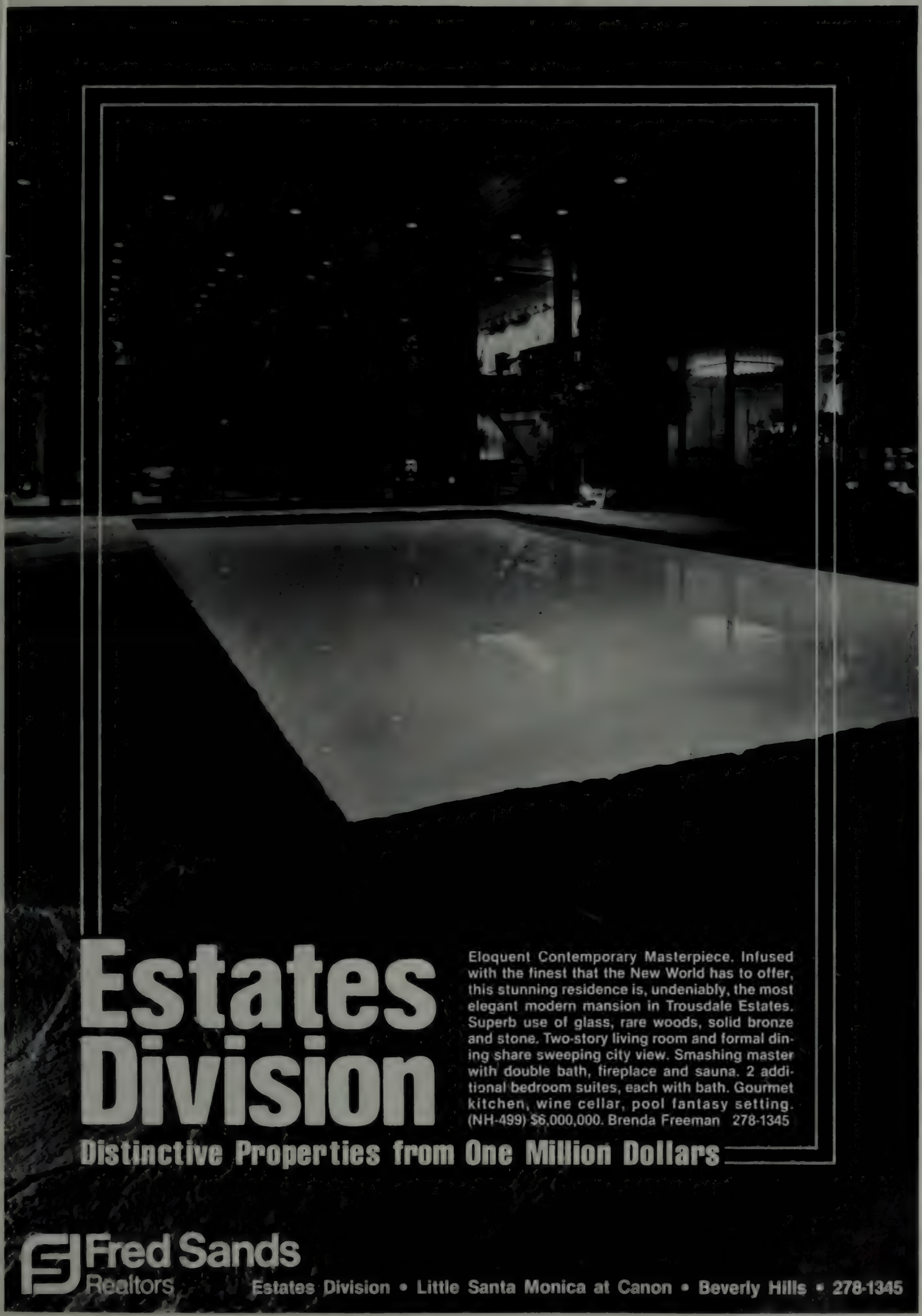
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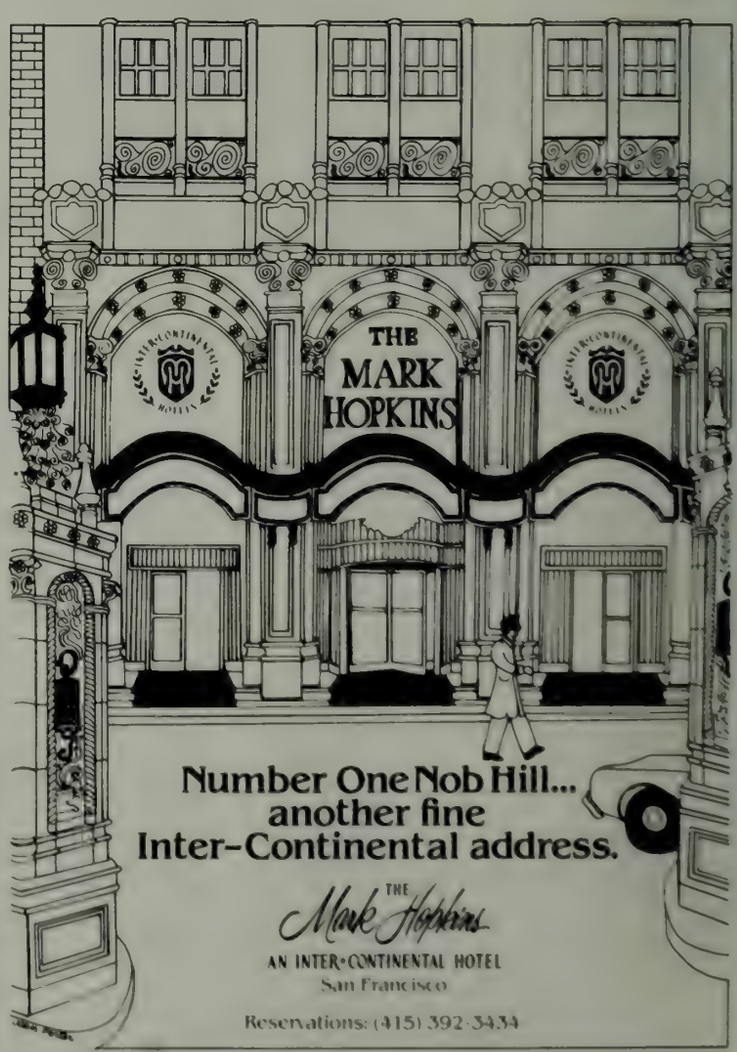
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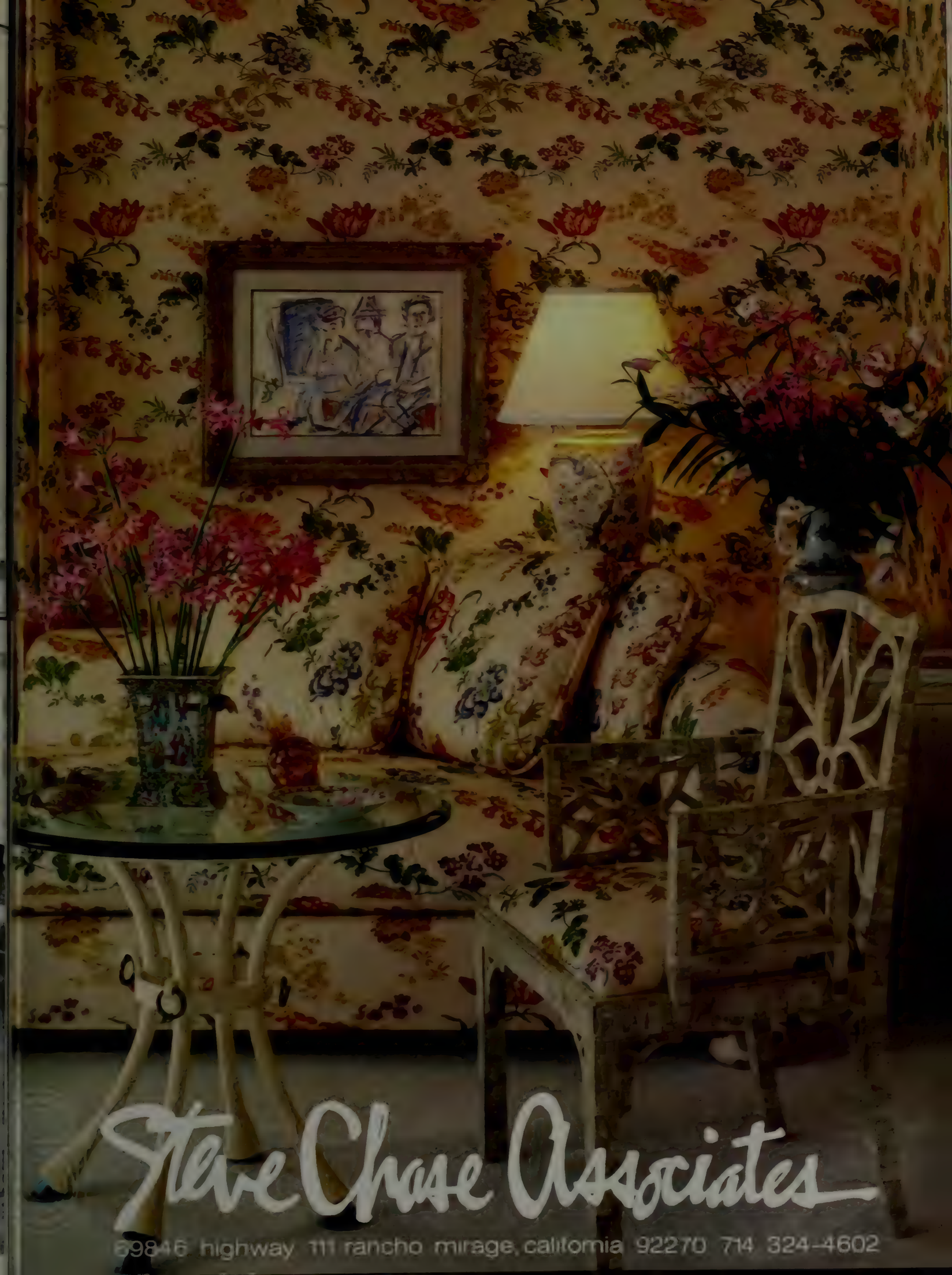


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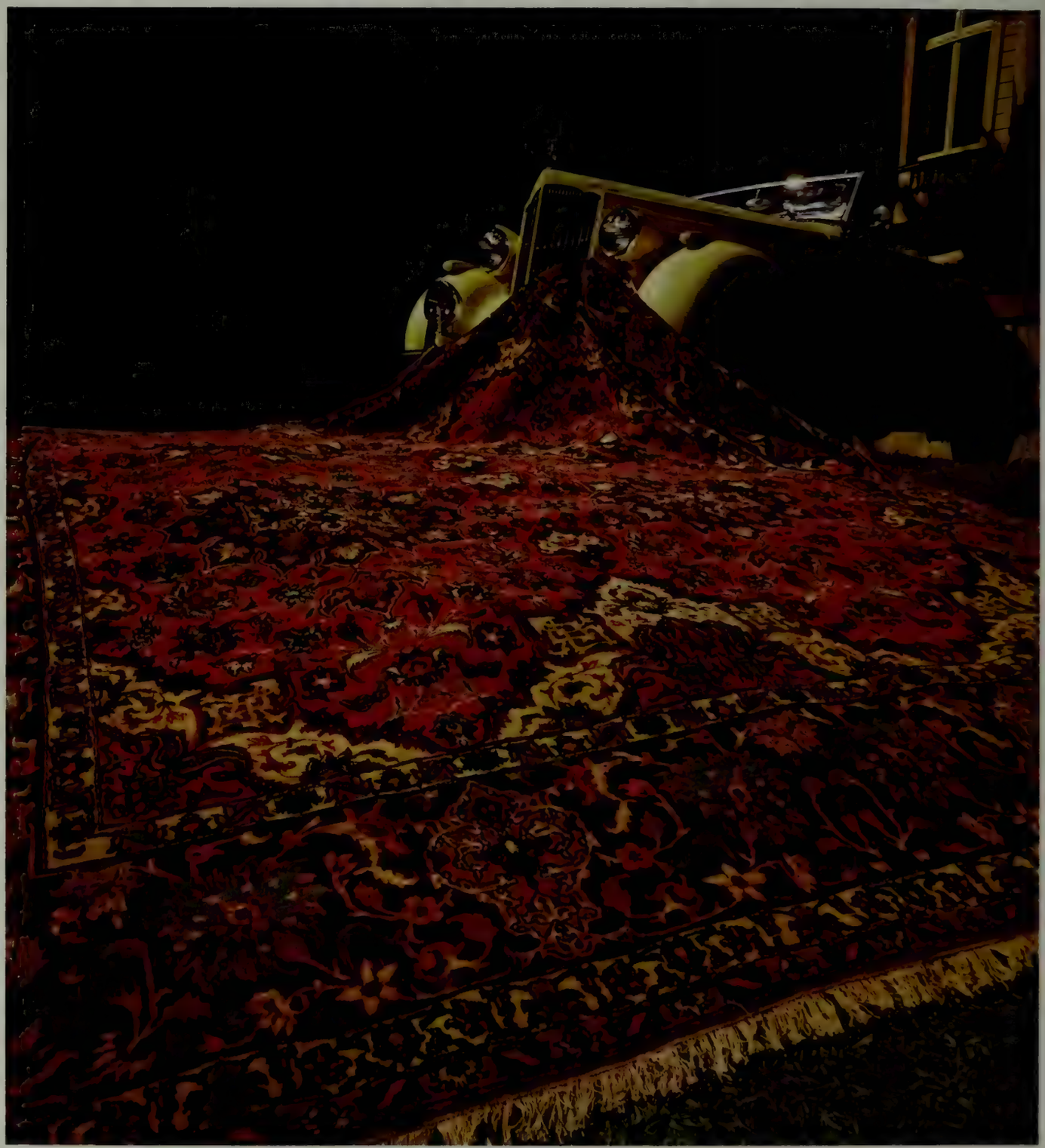
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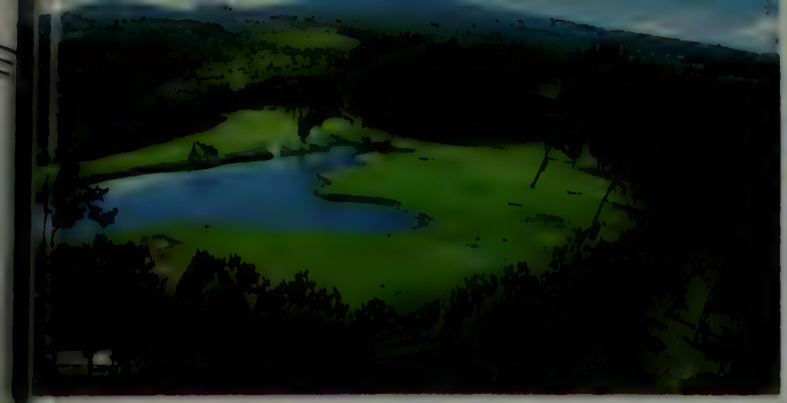
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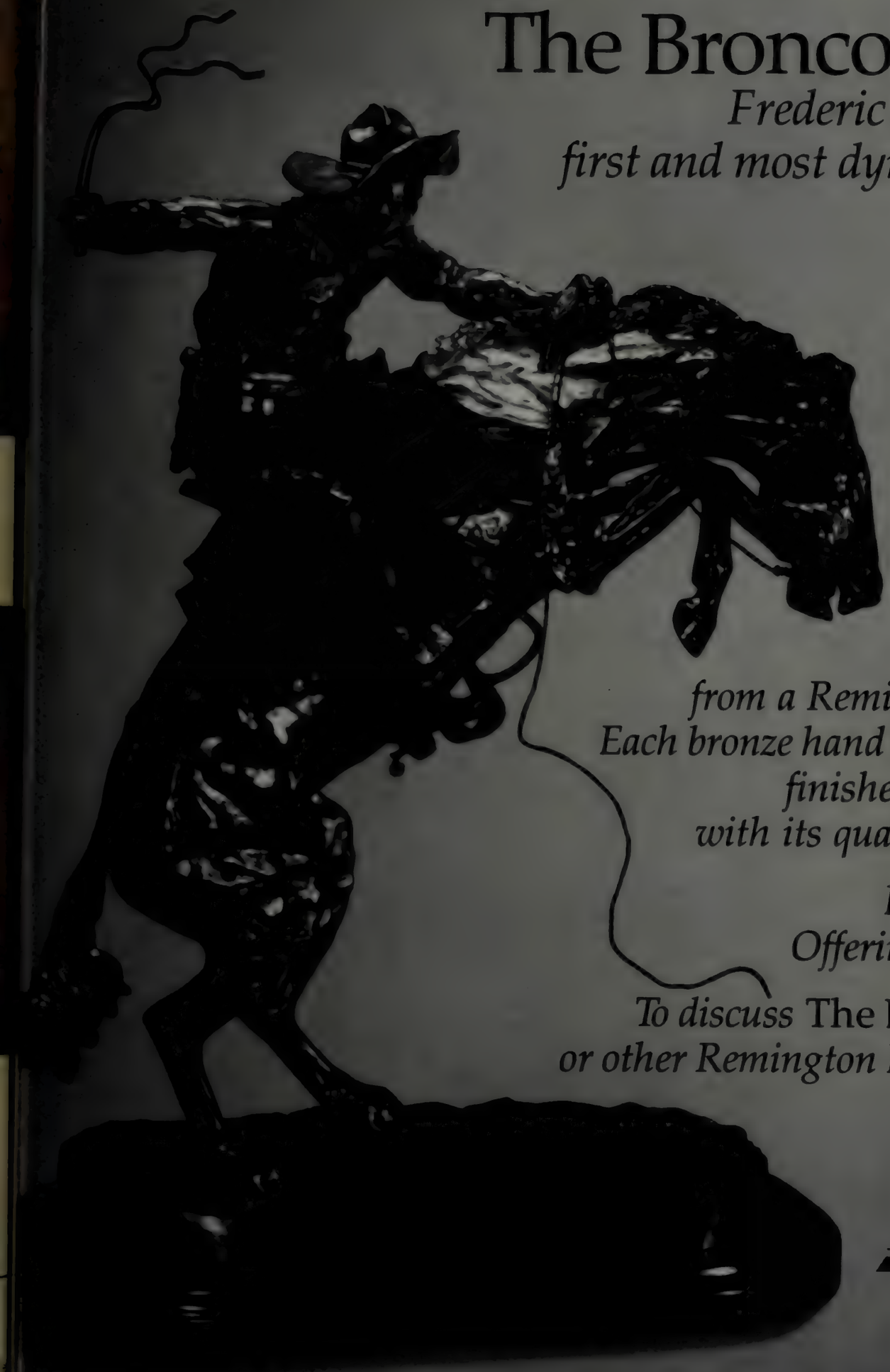
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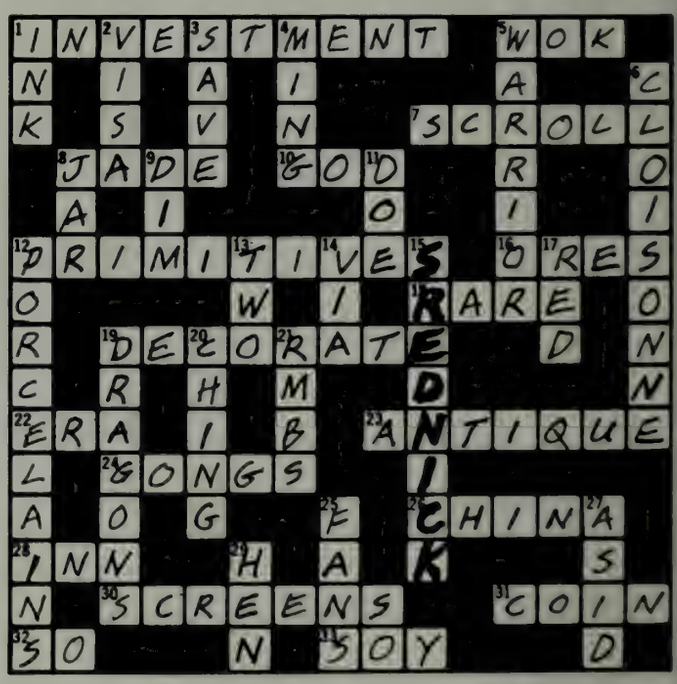
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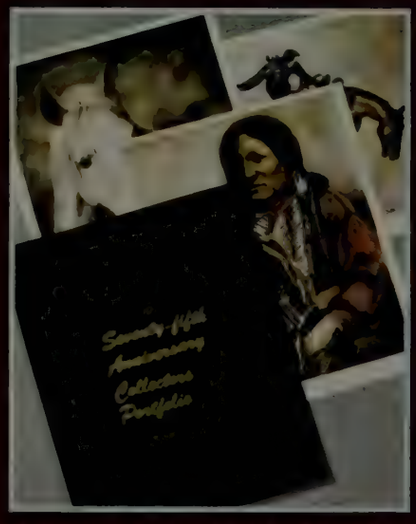


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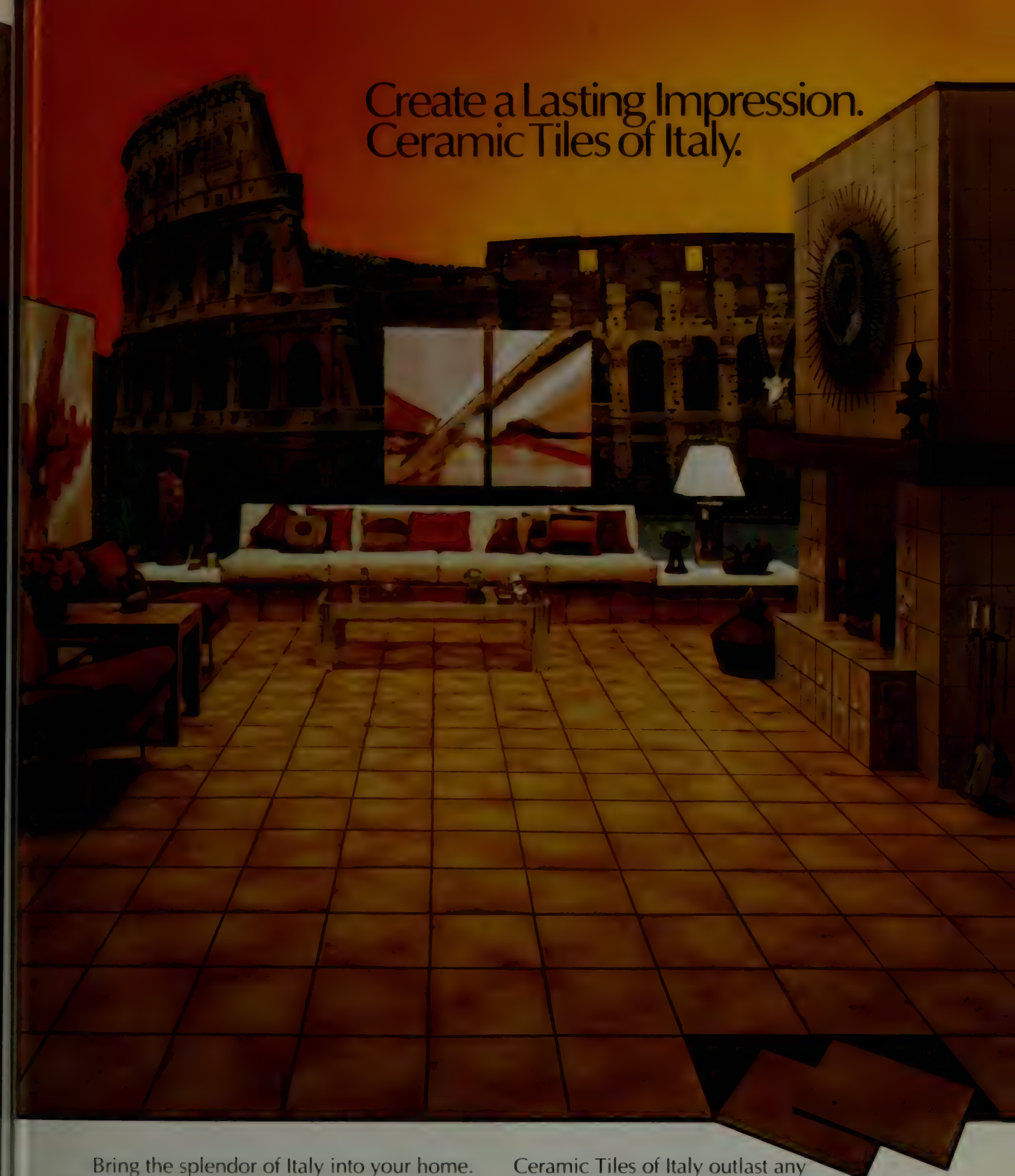
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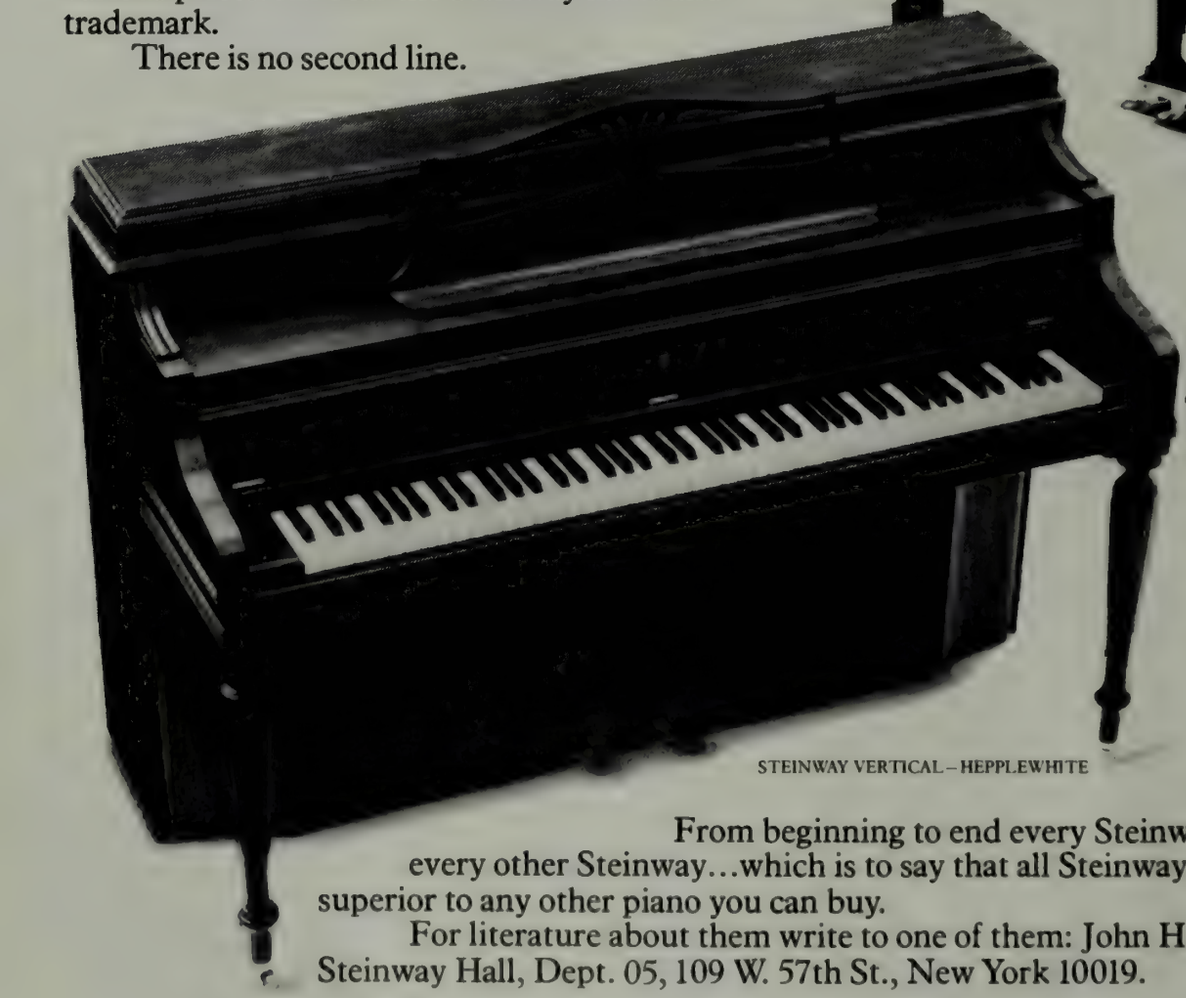
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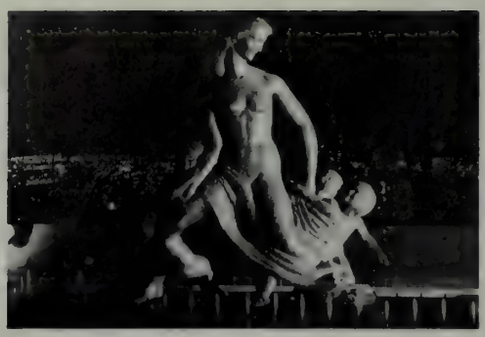
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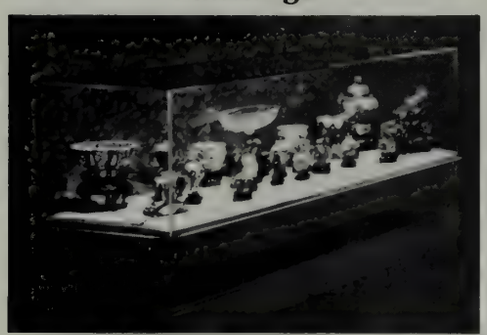
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I have kept every issue of *Architectural Digest*, and when I am more than ready for a change of scene, a new thought, a wild desire to revel in high style, color, form and design, I pick up one of your gems and am transported to a fantasy land.

Gloria R. Weeks
Tustin, California

My dream come true: Now we will have twelve issues. Your magazine is just too beautiful for words.

Virginia Griffith
Omaha, Nebraska

Why don't you show us in *Architectural Digest* kitchens that go with elegantly pictured apartments?

F. B. Wiebusch
Richmond, Virginia

Oh! I love it! My favorite room—the kitchen—and on a fantastic fold-out cover (for your October 1980 issue). Thank you, and I hope you'll be featuring more kitchens in future issues. The magazine, unbelievably, keeps getting better and better.

Kathy McGee
Santa Rosa, California

One of the most exciting aspects of your magazine is seeing the interiors of homes of famous people. Why is there an obvious attempt to hide the personality? Why must I search for the name of the owner? What I would like to see is the person in the environment he enjoys.

Bonny Sutker Barezky
Chicago, Illinois

I am an admirer of *Architectural Digest* and would like to compliment you on the superb article in the September 1980 issue on actor James Caan's Bel-Air home designed by Robert Cory. It was refreshing to see a home that was designed so precisely for the owner's interests and moods, and exciting to read about how a designer could translate Mr. Caan's feelings and attitudes about life into a home. I have seen many beautifully decorated homes, but very often they don't fit the owner's life style.

Barbara Shaia
Anaheim, California

Architectural Digest amazes me continually with its opulence. I don't know how you continue to find these homes. I didn't know such an abundance of gaudy excessiveness still existed, and would really prefer seeing more contemporary design that applies to today's way of living.

Orson Frederick
Seattle, Washington

I have subscriptions to several magazines, but none which I look forward to receiving as much as I do yours. When I've read letters in which there are criticisms relative to your magazine—especially when readers seem to feel the elegance may be "a bit much"—I think immediately that's exactly what I like most about your marvelous publication.

Mrs. Cecil E. Thomas
Muskogee, Oklahoma

I have been a reader of your excellent publication for several years. It has provided hours of relaxing and fulfilling enrichment. In the September 1980 issue, the home of California interior designer Ted Graber is, to me, the essence of beauty, coordination and absolute tranquillity. I particularly liked Mr. Graber's use of a magnifying glass to examine a framed eighteenth-century sampler. This struck a responsive chord because that is precisely my manner of reading *Architectural Digest*. You cannot believe all the intricate details that would be missed otherwise!

Eleanor Meyers
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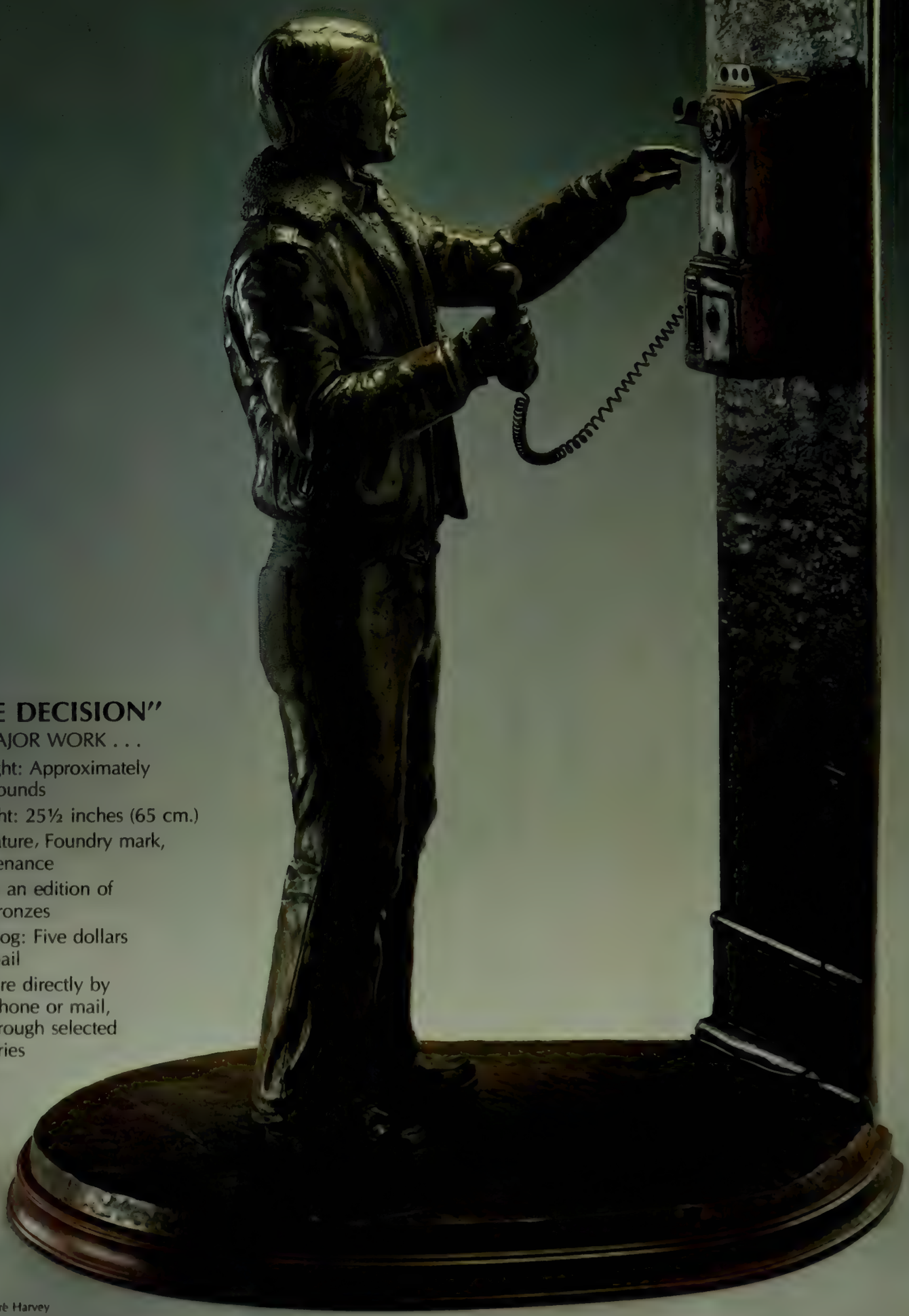
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One of the most important ingredients of a successful magazine is balance. As we put together each issue, this aspect of our presentation is always prominently on our minds. Since we focus on residences, the balance becomes a question of the types of interiors we show. We aim for a good mix between traditional and contemporary interiors, and geographic balance as well, showing residences in exotic places along with those that are closer to home. Mail from readers is an interesting reflection of how this balance is perceived. For every letter saying, "How good to see a magazine celebrating traditional designs," there is at least one letter saying, "Your futuristic houses gave my mind a jolt." Not all readers can imagine living in every house we show. No magazine can be all things to all people. But we try to offer something to be charmed by, stimulated by, and occasionally even provoked by, in each issue.

Paige Rense
Editor-in-Chief

SoHo Loft

Designer Brian V. Reale and his partner, David Frojd, like variety for several senses in the environments they design—variety of sight, sound and scent. Their own homes are varied enough, including a house in Connecticut, a farm in Portugal, and the SoHo loft shown in this issue. The building is an 1888 cast-iron warehouse, with a large piazzalike main space, in which Mr. Reale says he feels "a sense of the outdoors." They collect Lalique and Daum glass and other objects from the 1930s—a period that has influenced Mr. Reale's geometric furniture designs for the Pace Collection and elsewhere. He says, "The 1930s period was very advanced in terms of design. Then things sort of backtracked quite a bit, in terms of comfort, which must always accompany luxury." *See page 44.*


Brian V. Reale

Georgian Townhouse

An American who works in both London and New York, William McCarty is equally at home on both sides of the Atlantic. He displays an American confidence in the grand gesture, and an English awareness of subtleties in light and color. These two strengths were called into play in Ellen and Stuart Lyons's London townhouse. Mr. and Mrs. Lyons saw pictures of the designer's work and, independently, both called him on the same day. The usual London terrace house is extremely narrow, and has a rigid plan that cannot easily be altered. In this case, however, two adjoining houses were combined, creating some grand spaces, such as a drawing room that stretches the full width of both buildings, allowing the axis of the house to be turned sideways. *See page 52.*


BILL CUNNINGHAM

William McCarty

Weekending in Palm Springs

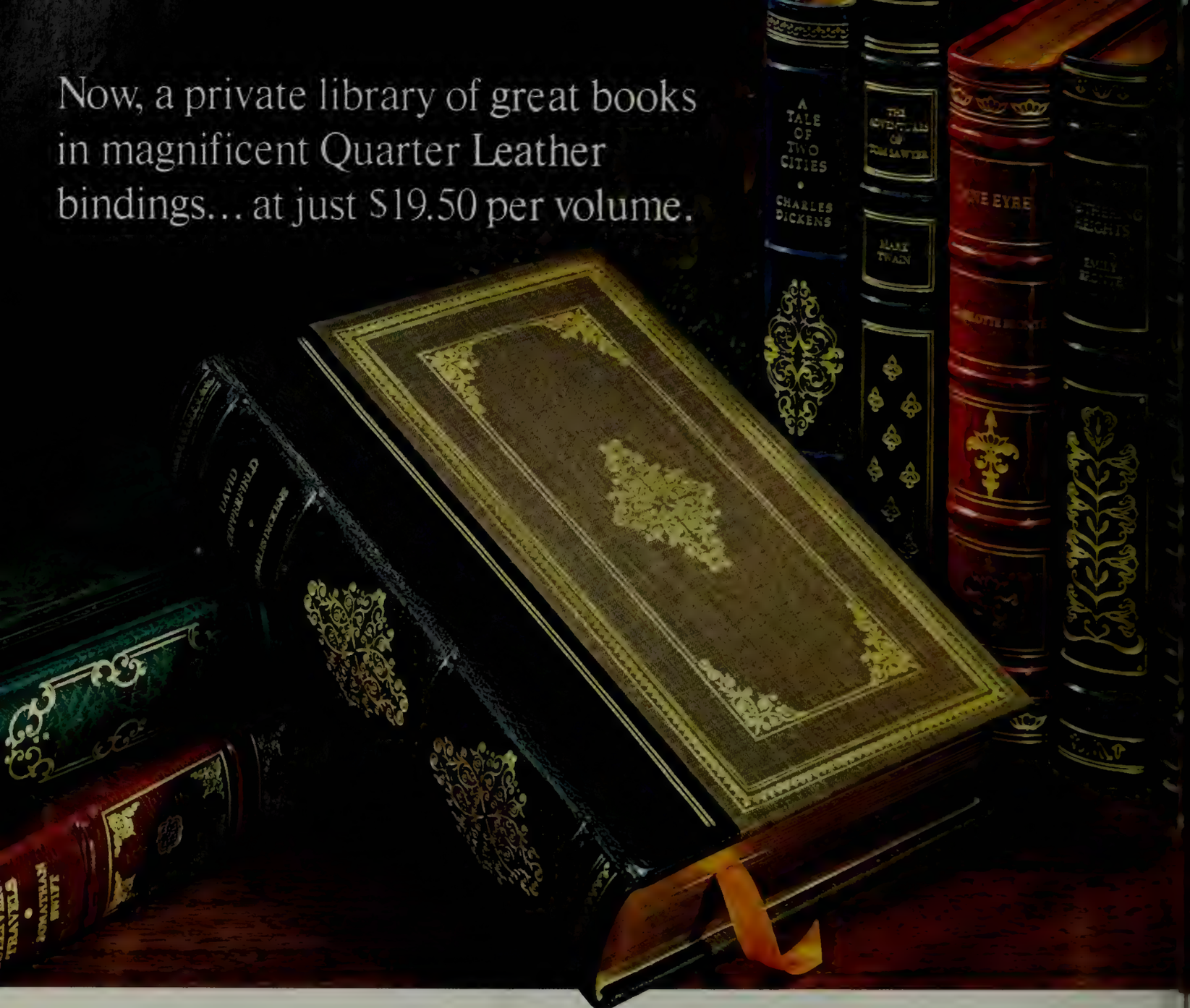
Alan Shayne, president of Warner Television, has been a friend for a number of years. When he moved to Los Angeles from New York, one of the things he missed most was the East Coast habit of escaping to the country for weekends. So he has imported that highly civilized habit by buying the Palm Springs house that once belonged to the great director the late Howard Hawks. We had been to the house many times before realizing it would make a fine feature in *Architectural Digest*. Far from being "decorated," it is a simple and comfortable Bermuda-style house, made all the more warm by some of Mr. Shayne's favorite pieces from former country homes in the East. These nostalgic links with the past look at home in the desert. *See page 58.*


Alan Shayne

continued on page 20


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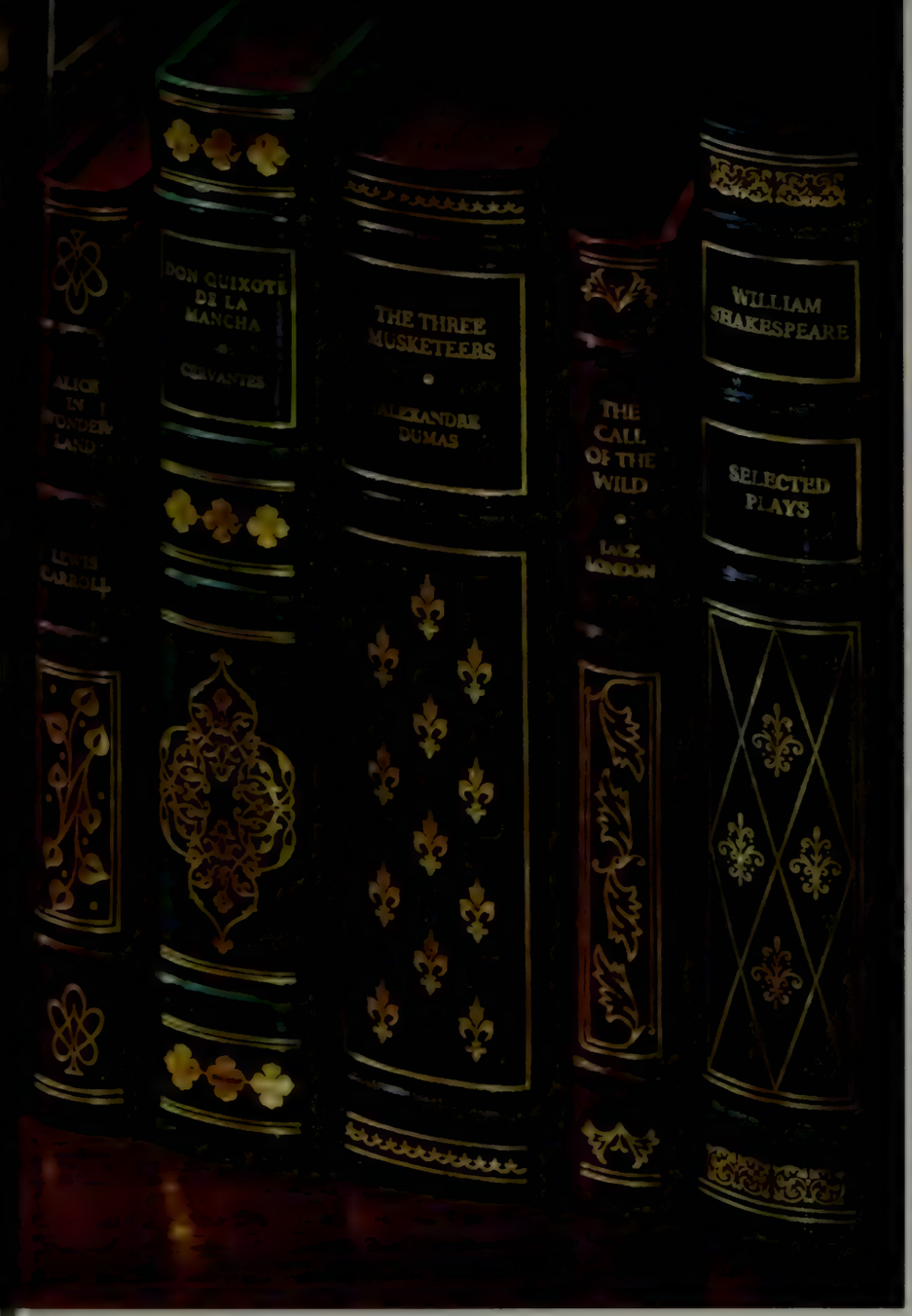
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Architectural Digest Visits: Roald Dahl and Patricia Neal

The Buckinghamshire village of Great Missenden has been home to author Roald Dahl and his wife, actress Patricia Neal, since the early 1950s. It is here that Mr. Dahl does a prodigious amount of writing (including the highly successful *Charlie and the Chocolate Factory*), breeds rare orchids ("Someone told me I *must* name and register a recent cross"), and delights in growing giant onions ("I can see one, right in the center of the onion bed, that I am sure will ultimately need a wheelbarrow in order to be carted away"). We are particularly pleased to have Mr. Dahl tell the very amusing story of the house in his own words. *See page 70.*



DERRY MOORE



DERRY MOORE

Roald Dahl
Patricia Neal

Nonpareil View

When Robert D. Mentzer won second prize singing in a big-band youth contest in his hometown of Kansas City, he decided to head for Broadway. We doubt he could have foreseen that he would eventually become a successful interior designer in the other entertainment capital—Los Angeles. Now he runs a design firm with his partner of nine years, Phyllis Rowen. In this issue, we show Mr. Mentzer's own home, an apartment with a classic view of Los Angeles—a sea of lights that seems to stretch on forever in a dazzling grid. Says the designer, "I've seen people who have rooms they never go into. I love having just one big functioning space for myself." *See page 76.*



Robert D. Mentzer

Gardens: Nature's Palette

Gordon Ohme was born into a family uniquely committed to turning an unlikely stretch of wilderness country in Washington state's Wenatchee Valley into a spectacular garden. His father, Herman Ohme, settled on this "old dry hill" soon after his marriage, in 1929. His object was to plant fruit orchards, which he did, and he and his wife, Ruth, began to create a garden. The garden was an ongoing project for the elder Mr. Ohme right up until his death, in 1971. When friends commented on the rough task he set for himself, all he would admit was, "I had to get up real early this morning." Seeing the spectacle of color and greenery he created, we are glad he did. *See page 82.*



Gordon Ohme



FELICIANO

John Saladino

Chromatic Balance

One of the things we admire most about designer John Saladino is his ability to make extensive use of pastel colors while giving them an air of sophistication. The New York apartment we show in this issue is a good example. To hear Mr. Saladino describe some of his shades is, in itself, memorable. Queen Anne chairs are upholstered in a "metamorphic silk that changes from a pale fuchsia to a light dusty mauve"; one room is painted in a "cool, ice platinum color with a ceiling that has a hint of amethyst in it"; elsewhere, walls are lined with leather-bound books on shelves painted with "iridescent and opalescent seafoam green automobile paint." *See page 90.*



Anthony Hail

At Pebble Beach

Anthony Hail is in good company designing a home in Pebble Beach, since this has traditionally been a place of elegance and style; David Adler had his last commission there, and interiors by Frances Elkins are still extant. The home we show in this issue is an area landmark, having been built by Samuel F. B. Morse. The man who invented the telegraph is remembered locally as the "duke of Del Monte," from the name of his land company that acquired the extraordinarily choice and beautiful greenbelt and beach area in the early years of this century; it is also the location of the world-famous golf course. The present owner of the house wished to have a large pool

continued on page 24



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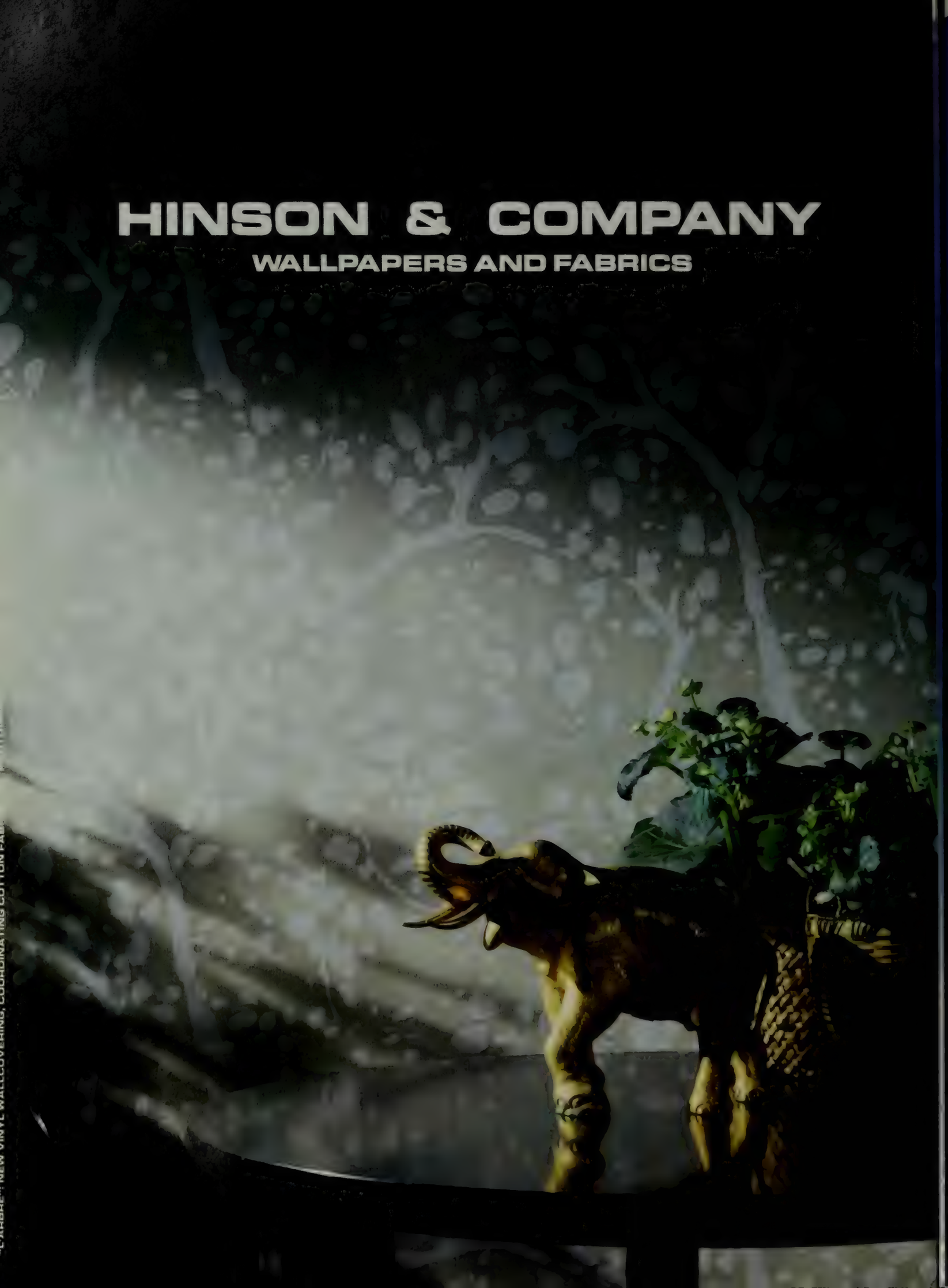
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continued from page 20

filled with carp, an idea that met with the hearty approval and eager anticipation of the local raccoon population—until wire netting was installed under the water. *See page 106.*

Atelier Lalanne

It was several years ago that we showed the Paris home of Yves Saint Laurent (see September/October 1976 *Architectural Digest* and the book *Celebrity Homes*), with its "flock of sheep" in the library. I would guess that we have received more mail on the subject of those sheep than on anything else in the history of this magazine. These and other functional sculptures are the work of François-Xavier and Claude Lalanne, an intriguing husband and wife team. They work both separately and together—he does larger pieces and she creates small-scale works such as crab-leg silverware. If sheep can be chairs, why shouldn't a hippopotamus be a bathtub? And *voilà*, the *hippobain-évier*. In this issue we show the Lalannes' own home—which they call their "laboratory of the imagination," near Paris. *See page 112.*



MARC LACROIX



MARC LACROIX

François-Xavier Lalanne
Claude Lalanne





John McGuire
Elinor McGuire

Architecture:
Hugh Newell Jacobsen

Before ground had even been broken for the striking white-columned mansion by Washington, D.C. architect Hugh Newell Jacobsen, we were intrigued by a black and white sketch. Instantly, we knew this project was worth watching, and were delighted when we got word that the house was finished. Mr. Jacobsen is definitely in the tradition of the gentleman architect, and while greatly admired for his restoration of the Arts and Industries Building of the Smithsonian Institution, has made his excellent reputation chiefly through residential work. He once said, "Good architecture . . . is like a well-mannered lady that is polite to its neighbors." In the case of this house, there *are* no neighbors, since it is the center of a thousand-acre working horse farm in the bluegrass country of Kentucky. *See page 120.*



Hugh Newell Jacobsen





Jack M. Farris
Caroline Farris

Rustic Charm of a Greek Island

Hydra is often visited, but the roughness of its terrain is both a source of beauty and of protection against being oversettled and spoiled. When the noted American furniture designers John and Elinor McGuire decided on Hydra as a place for an island retreat, they soon realized that the outside was as important as the inside, to the local way of living. The climate gives the terrace great importance, but creating a garden on this island is a serious undertaking. Before the McGuires bought the property, neighbors had been using part of the land as a dump. "When I asked the local official to do a survey to determine the exact boundaries of my land," he recalls, "I was told simply to build a wall and to see if anyone tore it down." No one did. That, understandably, inspired a second—walled—terrace. *See page 128.*

The Collectors:
Honoring Contemporary Art

In the October 1977 issue of *Architectural Digest*, we showed the Pasadena home and art collection of Dr. and Mrs. Jack M. Farris, and in this issue we show a second collection, as impressive as the first, in the Farrises' La Jolla home. Both residences were designed by Rufus G. Rodgers, but, of course, the art is different! Caroline Farris first became interested in art when, some years ago, she found in her basement paintings that turned out to be Kandinskys. "Once we began going to galleries regularly, we started collecting German Expressionists, and then still more abstract art," Mrs. Farris explains. "But I have found room for sixteenth-century Italian drawings and Matisse lithographs, and I am thinking about sculpture, lately, for a spot on the pool terrace." *See page 134.* □


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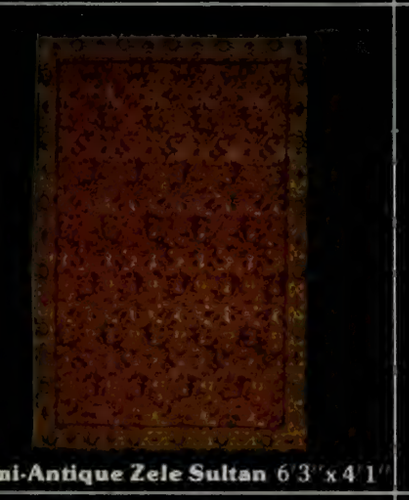
Antique Northwest Persia 6'7"x5'6"



Antique Kazak 9'5"x6'3"



Antique Caucasian 5'8



ni-Antique Zele Sultan 6'3"x4'1"



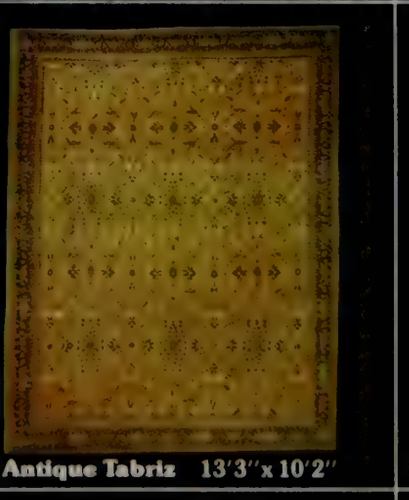
Antique Kashan Silk 6'6"x4'2"



Semi-Antique Sene 6'5"x4'4"



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Antique Tabriz 13'3"x10'2"



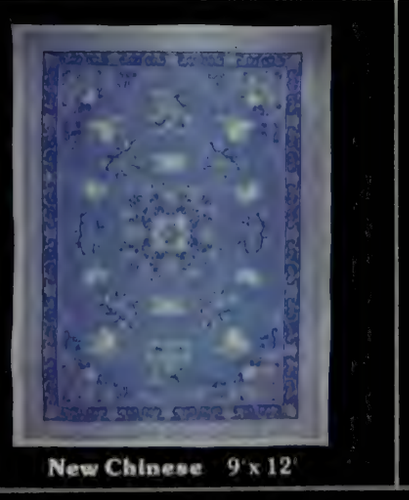
Semi-Antique Kashan 13'10"x10'9"



Antique Bijar 18'4"x12'6"



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Landmarks—The Bright Side


JANE RADY

Analyzing the proper function of a rescued landmark building, Russell Lynes reviews several pleasantly practical solutions, examples of the current trend toward "adaptive reuse."

FIFTEEN YEARS OR SO AGO I drove from New York with two friends to the city of Hudson, once a thriving river port about a hundred miles north of the metropolis. Our destination was a house called *Olana*, built in the 1860s by the then (now again) famous landscape painter Frederic E. Church. I had paid a casual visit to this "Persian villa" some years before, when the house was still occupied by Church's daughter-in-law, a lady then in her nineties, but at that time I thought it discreet not to ask to see the interior. The villa was designed by Church himself, with the aid of the architect Calvert Vaux. It is a romantic building in a romantic setting, high on a manicured hill looking down the river that gave its name to a school of painters that includes Church.

We had heard that the house, with its bright Victorian plumage, was an endangered species and that in every interior detail it was precisely as it had been when Church had died, in 1900. We were not prepared to discover that every object in it was tagged with a lot number. The contents of the villa were about to be sold at auction; the house and the land were up for sale. To the executors of the Church estate, Olana was a very large white elephant—in size and uselessness—and just as exotic.

How Olana was saved, eventually being taken under the wing of New York State to become a magnet for thousands upon thousands of visitors each year, is a complex story of political maneuvering, "benefit" exhibitions, magazine and newspaper articles, local pride, and abundant goodwill and financial backing. Our visit that day had something to do with getting the ball rolling or, to be more literal, stopping the wrecker's ball from flying. Let it merely be said that Olana is a remarkable nineteenth-century treasure, full of Church's work and the evidence of his exotic taste and restless spirit. Pure chance froze it as the artist conceived, made, and lived in it

Deciding what to do with Olana, if indeed it could be saved, was not a problem that faced its rescuers. There are historic houses that are successfully used as museums, but there are very few that bear the distinctive stamp of those who built them. *Vizcaya*, in Miami, is another: a "Venetian" palazzo facing Biscayne



A Florida echo of Venetian glory, Vizcaya was built by industrialist James Deering. Today, as a museum, this individualistic landmark houses a superb collection of European art treasures.



Now a museum, Olana, Frederic E. Church's home on the Hudson, reflects his exotic vision

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Landmarks—The Bright Side

continued from page 32

Bay, built around 1914 for James Deering by the architect F. Burall Hoffman, with magnificent formal gardens and rich holdings of European sculpture and decorative arts. Both Vizcaya and Olana, different as they were in every respect of style, taste and site, needed only repair and refurbishing to convert them into public museums. The current revival of interest in nineteenth-century exuberance and Edwardian elegance makes these sorts of pleasure palaces somehow both remote and comforting today. "Escape" is written all over them; Church and Deering meant it to be. Both buildings were created with a sense of adventure and fun, and as indulgences in private fantasy, not as symbols of status.

The question that faces most efforts at preservation is one of use: "What do we do with it, now that we have rescued it?" Is it enough that a landmark building be a whiff of the quality of life that once abounded in it? Is it enough that it is an example of style and taste of a past conviction? Usually its function is a passive one—to be treasured by the nostalgic, to be scrutinized by the curious, and to be analyzed by historians.

But landmark buildings are also images against which to judge the present (sometimes favorably, although it is my impression that most preservationists think otherwise), and—since styles have a way of recurring in defiance of technology—to suggest the possible future. As voices of "the good old days," landmarks are tellers of tall tales, for they recall only the surface of the life they witnessed, its ornaments and tools.

Landmarks have a way of tidying up the past, much as Currier & Ives tidied up the nineteenth century. George Eliot, in *Middlemarch* (1872), called it "that softening influence of the fine arts which makes other people's hardships picturesque."

On the other hand, pleasantly practical uses are increasingly found for buildings that have been given up by almost everyone but preservationists and an occasional imaginative pragmatist who sees economic ways of revitalizing what is generally considered obsolete. Preservationists are quite aware that there is a limit to how many endearing old buildings can be converted into museums for local historical societies, or into cultural centers. The cry these days is "Adaptive Reuse!" (I don't suggest you try to cry it; it isn't a slogan to stir the blood.) "What we are trying to do," one preservationist declared at a conference, "is rehabilitate the environment so that older properties remain economically viable." Submerged in this jargon is good sense.

Increasingly there are examples of adaptive reuse almost everywhere you look. Some of them are official, in the sense that preservationists have promoted them; some are entirely unofficial, because some imaginative persons have come to recognize their commercial or community or domestic possibilities.

Within a few miles of where I write in rural Massachusetts, there is a charming nineteenth-century "bracketed" railroad station, which, a few years ago—when the trains stopped running—became the home for the local Visiting Nurse Association. Edith Wharton's house, *The Mount*, in Lenox, abandoned for a decade or so, has been taken over by Shakespeare & Company, a theatrical group, and—with some government and some private funds—is being "rehabilitated" in a way that Mrs. Wharton would approve. There is a nearby board-and-batten "Gothick" church of about 1850, which has recently been discreetly and handsomely remodeled to house a family. These are small adaptations. Cities have vast ones, like the Jefferson



WARREN FOWLER

Rehabilitated by Shakespeare & Company, Edith Wharton's home, The Mount, in Lenox, Massachusetts, functions as a lively theater center.



RUSSELL LYNES

The Duxbury Historical Society has reclaimed this neatly New England structure of the 1800s, once the residence of a distinguished family.

continued on page 321


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Landmarks—The Bright Side

continued from page 32d

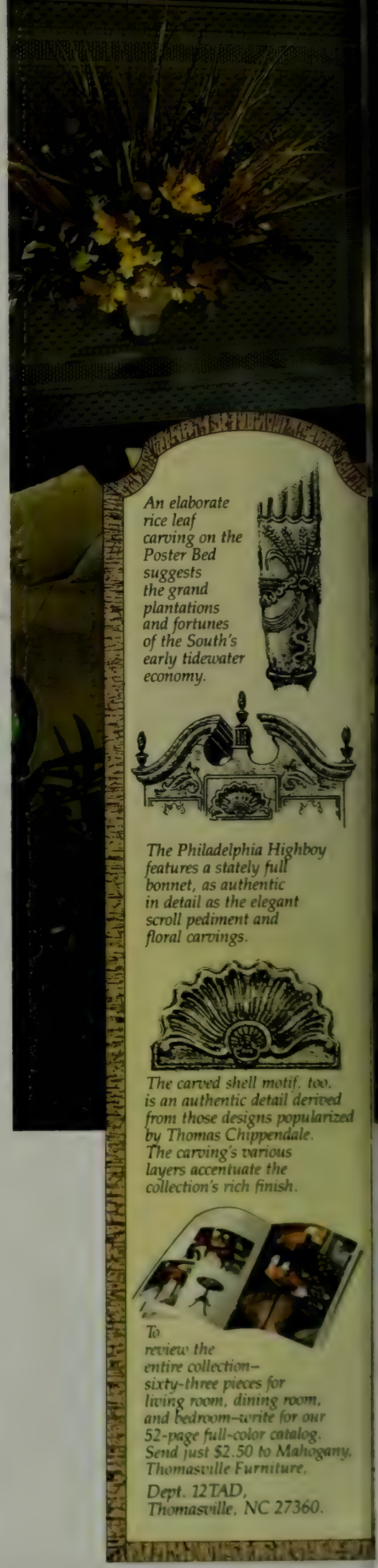
Market Courthouse in New York's Greenwich Village, which was made over inside to become a very handsome modern library. Boston has its Quincy Market, which was to be abandoned and destroyed and is now a thriving enclave—of shops and markets and restaurants—bursting with life that has spread to neighboring old buildings and inspired *their* rehabilitation. San Francisco has recently commissioned I. M. Pei & Partners, architects of the new East Building of the National Gallery of Art, in Washington, to give new life

The landmarks climate has changed dramatically, and for the better.

to its Ferry Building, built in 1896, a proud landmark with a splendid tower and arcaded façade. Miami, by contrast, is agonizing over what to do with its Freedom Tower, a 1925 building that initially comprised the offices of the *Miami News*, and after that, the Cuban Refugee Center, and which now is threatened with demolition, though its structure is sound.

The landmarks climate has changed dramatically since we agonized over how to save Olana, fifteen years ago, and almost always for the better. Landmarks, it has been demonstrated—with the vital help of the National Trust for Historic Preservation—are not just the scolding fingers of the past, telling us to mind our manners, but centers of profitable enterprise. Some of the profit goes to business, but the most important part of it goes to improve the quality of our villages, towns and cities, and thus, the quality of our lives. □

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America*, *Good Old Modern*, and *The Tastemakers*, which recently was republished by Dover Publications. He is now at work on a book about the Cooper-Hewitt Museum.



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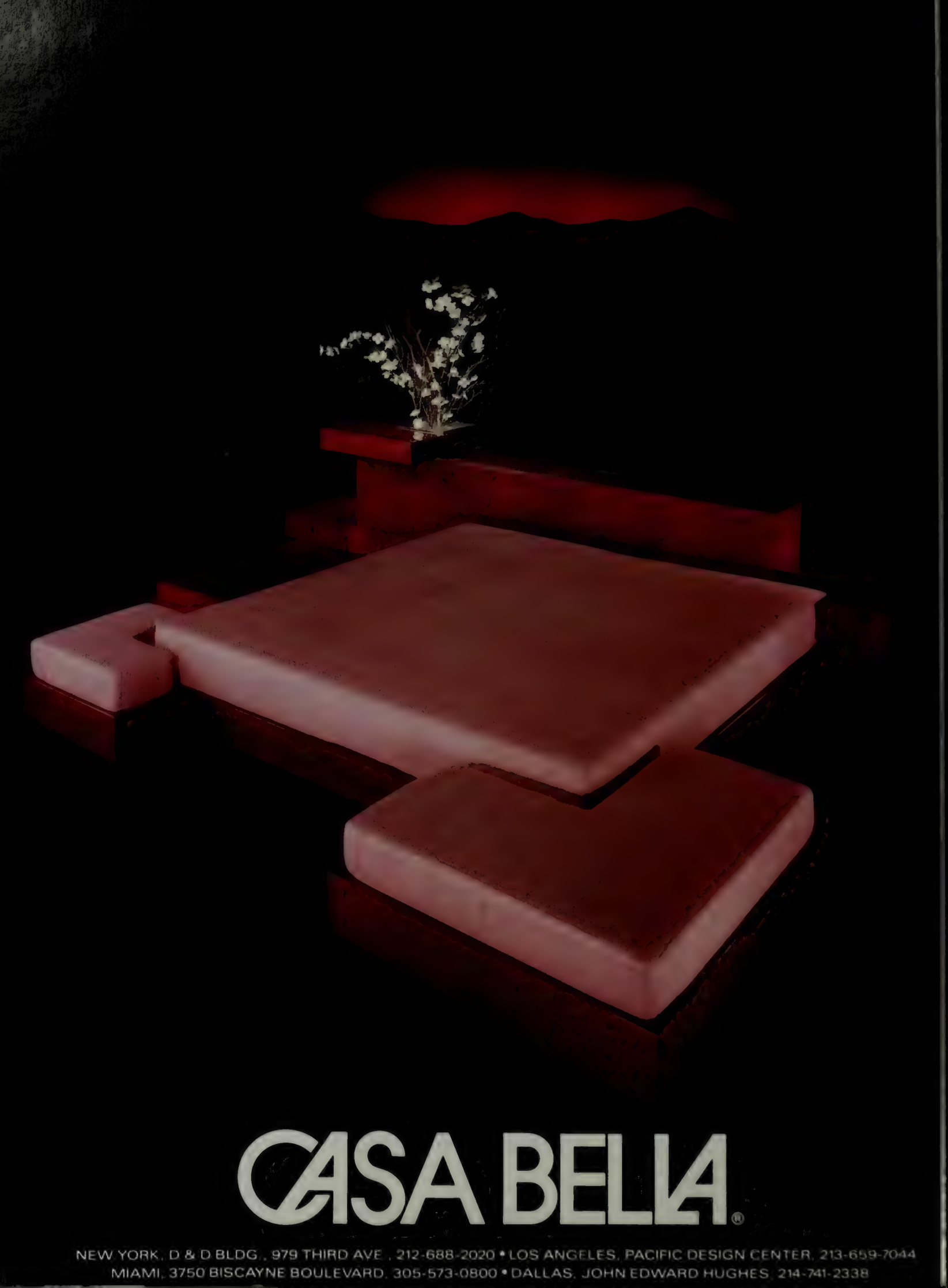
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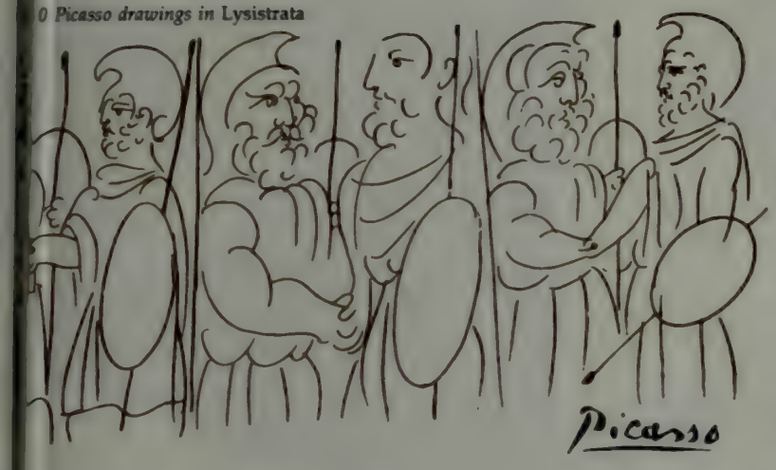
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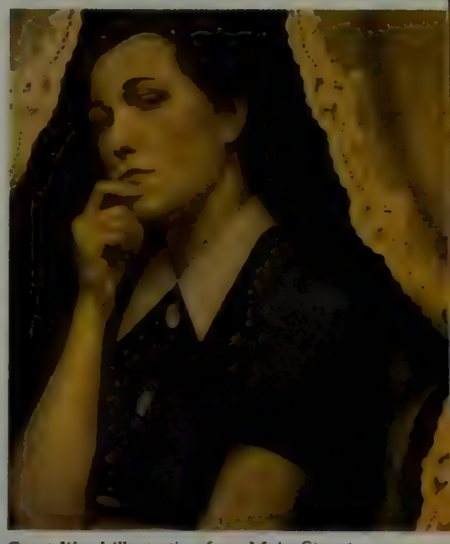
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(continued from previous page)

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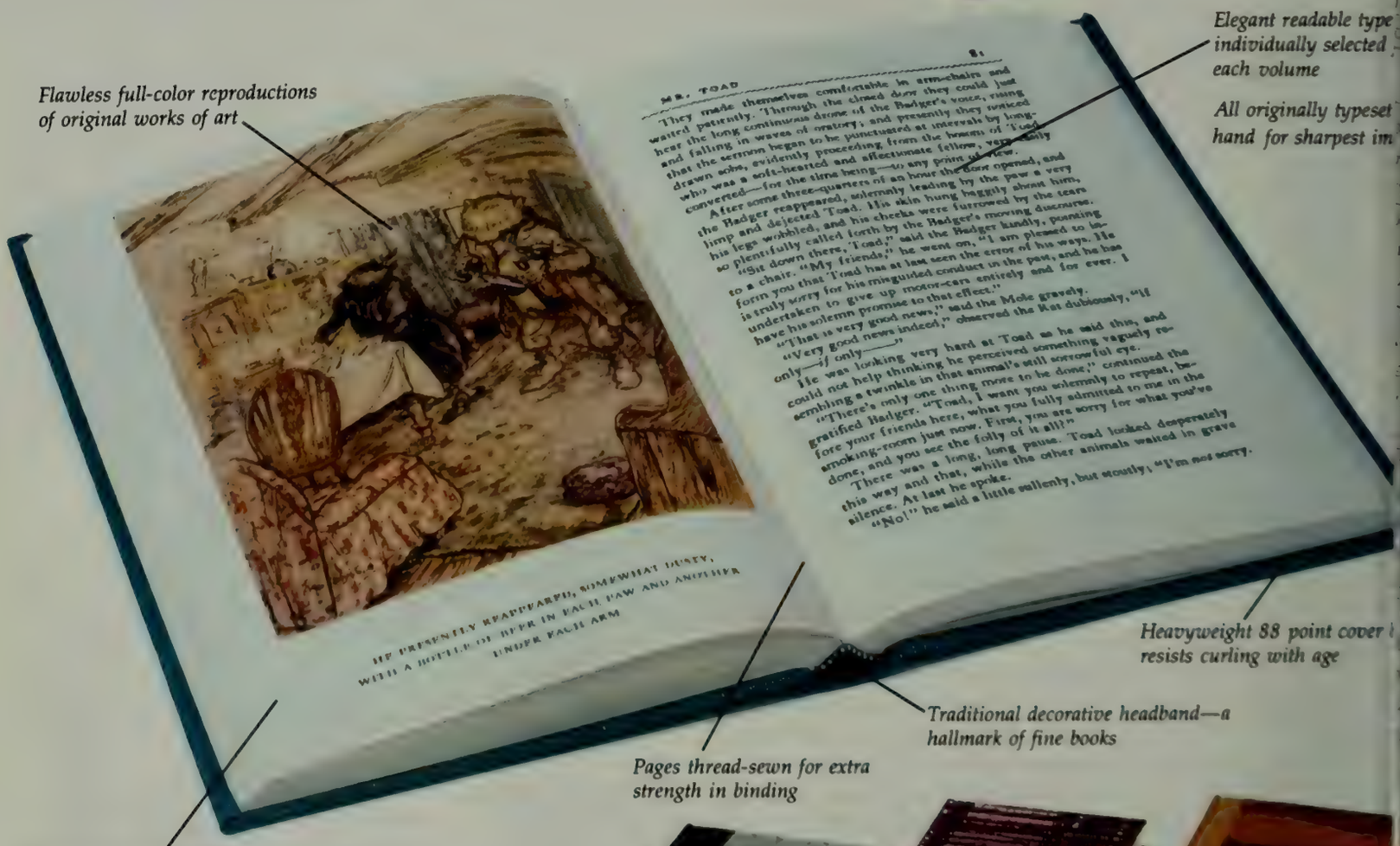
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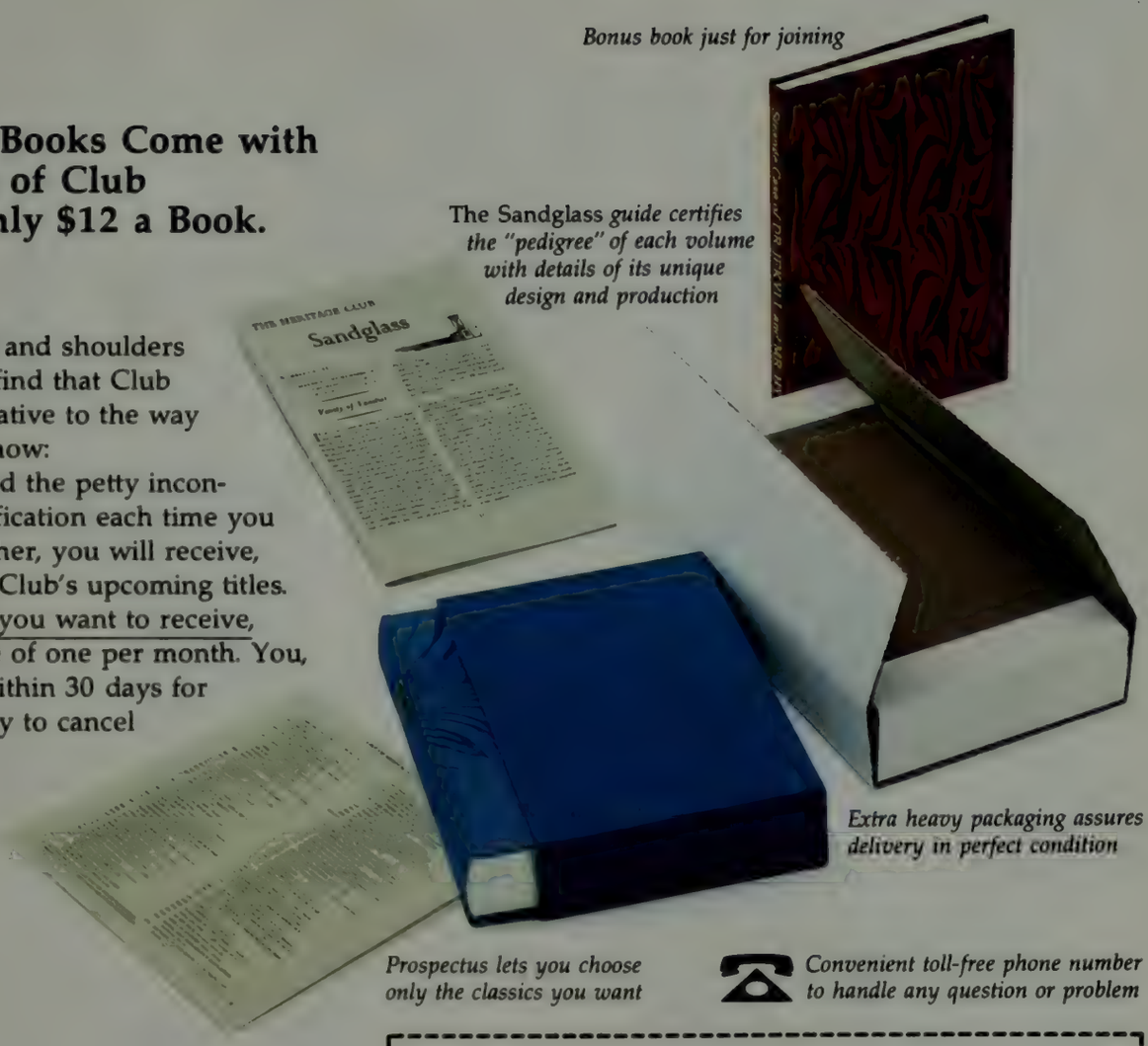
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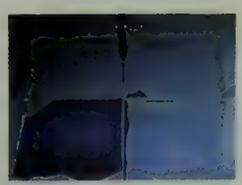
A detailed description of notable art and antiques selected from the interiors featured in this issue.

IN THE mid-eighteenth century, English interiors often displayed individualized Rococo forms as single units of decoration, exemplified by this exuberantly designed Chippendale chimney mirror. Woods such as mahogany, oak or walnut did not adapt to fanciful carving as well as deal, which was gessoed, gilded, and then burnished. Brackets for porcelain objects, which are integrated into the rhythmic frame, derive from continental boiserie designs.



See page 54.

ALTHOUGH his subject matter of poetically rendered commonplace objects and scenes has linked him with the Pop Art movement, artist Joe Goode exhibits a reductive formalism in his compositional organization. Working in a serial manner, Goode's "torn cloud" series, depicting real and illusory tears, has evolved from earlier sky paintings to the four-part version shown in this lithograph. The casing of each image segment in reflective plexiglass boxes adds a new spatial element to the already mysterious depth revealed by the tears.



See page 62.

VASILII ERMILOV (1894–1968) was one of the most inventive Russian vanguard artists of the early twentieth century. He aligned himself with like-minded colleagues known as "Constructivists," who sought to appeal to the visual and emotional needs of the people through new imagery wrought from ordinary materials. His *Constructivist Composition,* circa 1924, seen here, is a relief assembled of wood, metal and cloth, depicting two intersecting squares that incorporate names and dates associated with the revolution.



See page 72.

REMAINING somewhat apart from the mainstream of the German Expressionists Emil Nolde (1867–1956) did, however, share with *Die Brücke* the aesthetic of bold color united with the strong outlines and simplified forms reminiscent of Medieval German woodcuts. Windmills, ever present in the landscape of Nolde's life, became a repeated motif in his art, as exemplified in this work entitled *Die Windmühlen.*

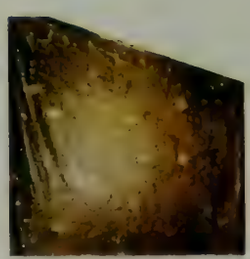


See page 97.



See page 134.

THE VERACRUZ region of Mexico, noted for its ceramic production, is the origin of this black-colored clay image of a reclining dog, circa A.D. 900–1300. Animal sculpture abounds in pre-Columbian art; jaguars, coyotes, pumas and dogs were frequently depicted, sometimes with incised patterns of anatomical details. Ceramic dogs, found buried with the dead, were often representations known as "*techichi,*" which symbolically provided nourishment for the deceased.



See page 137.

INVOLVED with the tactile and visual qualities of material, and with a painting as an object in its own right, Tom Wudl is one of a generation of young southern California artists who have reached beyond traditional means in search of new ways to convey heightened pattern and color effects in art. This 1974 work, *Trinity,* incorporates perforated rice paper with gold leaf and acrylic to achieve a surface radiance of patterned imagery of a textilelike quality that is aligned with the achievements and the concerns of the New Decorativists.



See page 140.

IN Chinese Buddhist art, the lion is portrayed as a protector or guardian, and its image was placed at the doors of homes, temples, palaces and monasteries, to prevent evil spirits from entering. Generally represented as a pair of male and female images flanking a doorway, the male lion is depicted with his paw on a ball, while the female appears with a cub. By the fifteenth century this evolving sculptural form, known as a "Fu dog," assumed more stylized decoration, such as the jewelled collar, plumed tail and curled mane on this example.□



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SoHo Loft

The Creation of a Compelling Sculptural Space in New York

INTERIOR DESIGN BY BRIAN V. REALE
PHOTOGRAPHY BY JAIME ARDILES-ARCE



PERHAPS no residential possession is more dreamed about than space itself—vast extravagant indoor space, space of grandeur and majesty, palatial space. And nowhere is that dream more impossible, or at least less likely to be achieved, than in the great metropolitan centers of the world.

The move to large industrial lofts in areas like New York City's SoHo has come about largely due to just such a quest. Yet when most people buy loft spaces, conversion plans usually have opted for either leaving them as vast and open or breaking them up into separate rooms like any other apartment on Park Avenue or elsewhere.

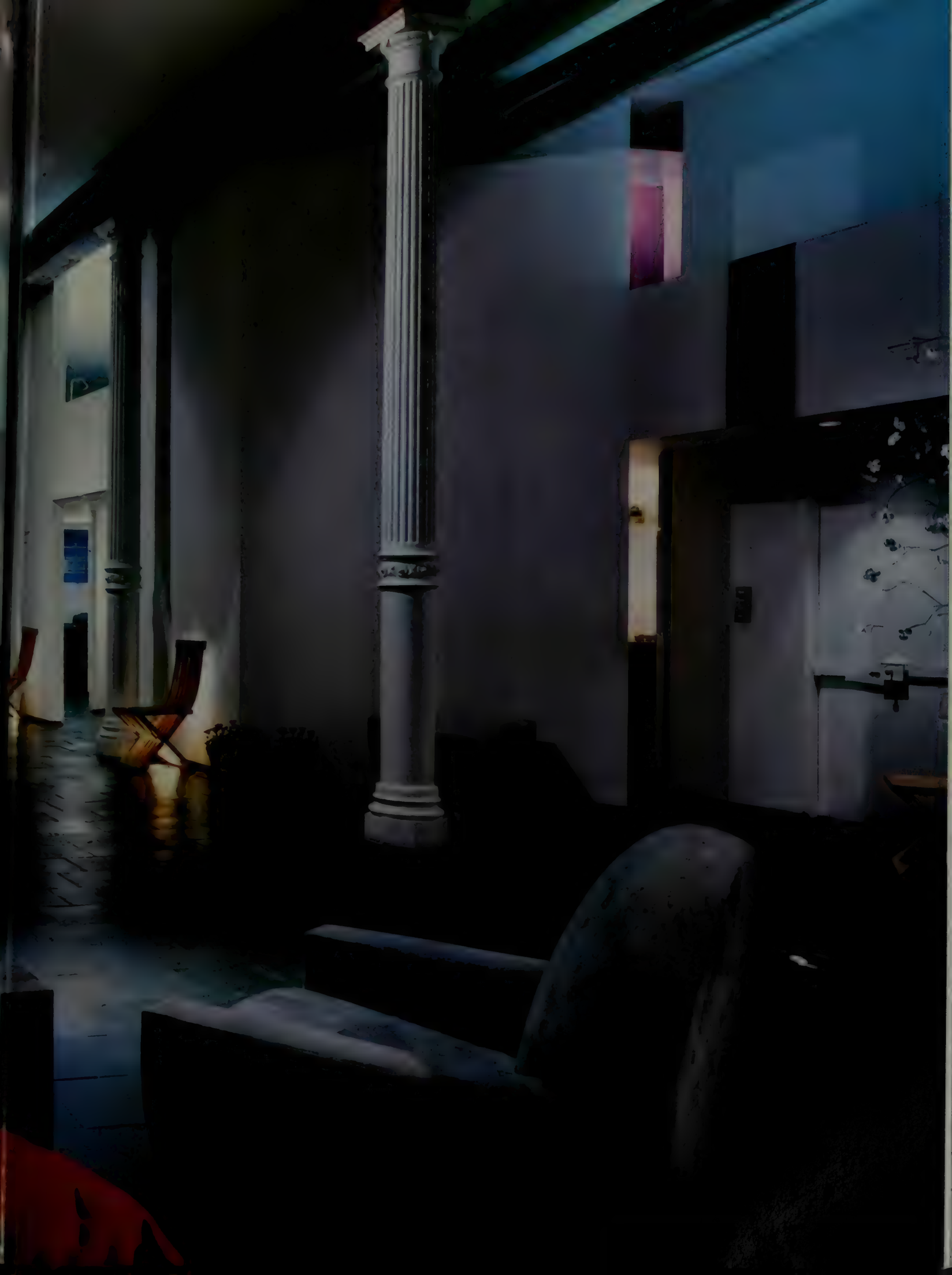
Paradoxically, the more obvious choice of leaving loft space open most often results in undifferentiated and scaleless space that looks rather dull and small for all its openness. Every now and then, though, a designer makes some happy combination—sometimes logical and brilliant—of the two arrangements possible.

Consider designers Brian Reale and David Frojd. Their furniture is on display in a number of showrooms across the country, and Mr. Reale has designed a loft space in SoHo both as a residence and as a

Designer Brian Reale inserted an angular two-story living structure inside his 19th-century loft in Manhattan's SoHo district, juxtaposing open and intimate spaces in a striking residence. ABOVE: The Entrance Hall introduces a strong Art Déco theme with a 1925 Raymond Subes table, on which is a bronze head by Sargent Johnson, from the 1930s. Independent of the mezzanine floor above, one of the loft's 19th-century cast-iron columns rises near John Fevrier's etched mirrored screen. OPPOSITE: In the spacious Main Hall, discontinuous angled walls provide variety and privacy without diminishing the sturdy grace of the original detailing, exemplified by the stately cast-iron columns. Brian Reale explains, "I didn't want to transgress or transfigure any of the original architecture." Lalique glass *objets* from Mr. Reale's collection enhance a low table and a glass étagère with transparent beauty; beyond stands a slender brass torchère from Lighting Associates. In the background is a marble torso by Portuguese sculptor João Cutliero.







Perhaps no residential possession is more dreamed about than space itself.

setting for his furniture. The designer has made a combination of open space and small rooms that offers the best of both alternatives. Central to his scheme is a large open space flanked by the brick party wall of an 1888 warehouse building, constituting virtually half of the overall loft area. With its raised, more intimate and human-scale area at one end, this large space is the combined living room and area for entertaining. The height of two of today's standard apartment floors, it is 16 feet high and 38 feet wide by 93 feet long. The other long half of the loft is double-decked, with a mezzanine of bedrooms, baths, dressing rooms and game room above the dining/conference area; design studio and office, kitchen, darkroom and storage, powder room and laundry on the lower level. The double decking increases the square footage of the loft to 4,600. In other words, here is that dream of palatial space in the city realized.

For those caught up in nostalgia for the 1930s, the loft design evokes the image of the ocean liner, with its large open deck enclosed on one side by white balustraded walls with upper decks, its areas set with Art Déco–inspired furniture that recalls ships' lounges, and its angled white walls giving it a sense of forward thrust.

Brian Reale has made the combination of the past and the contemporary vividly clear. The old wood and brick structural system of the warehouse building—with its hefty oak beam and cast-iron-faced columns—is left separate from the additions

PRECEDING PAGES: Running the 93-foot length of the loft, the slate-floored Main Hall is bounded on one side by a brick wall; on the other side, lighted openings punctuate the distinct vertical planes of the more intimate living structure. Mr. Reale states, "I wanted this space without paintings, with as few things on the walls as possible, because I wanted the space itself to be sculpture." RIGHT: A cubistic stairway ascends from the Main Hall to the mezzanine, counterpointing curvilinear furniture, including a Lucite rod chair covered in Schumacher wool, and the Dining Area's birch-ball pedestal table.







OPPOSITE: At the open edge of the mezzanine, a lacquered rail angles around a free-standing cast-iron column. The Guest Suite continues the scheme of neutral tones brightened with spare, vivid accents. A Lalique vase holds sprays of flowers. ABOVE: In the loft-like Master Bedroom, angled walls embrace the sleekly simple bed. Leather upholstery unifies the headboard and a capacious trunk. The exposed freestanding column and restored windows and moldings reflect the respectful treatment of original detailing.

and can be read as strong and clear. "I didn't want to transgress or transfigure any of the original architecture," says Mr. Reale. "It had to be apparent at a glance."

And so it is. The new white walls on the two-story side of the loft do not touch the old structure and are angled for variety, for spatial flow and for privacy secured by sight lines. Balustrade panels on the mezzanine are both solid wall materials and transparent Lucite. Some of the angled walls go up the height of both levels; one comes down from the ceiling and stops at the mezzanine floor. To reinforce the sense of openness, there are few doors.

The whole combines preserved and restored old loft space with a two-story modern apartment—New York both old and new. Melding the two are the Art Déco–inspired furniture and the modern subsystems of sound and scent. In fact, different incenses and perfumes wafting through the air conditioning vary olfactory sensations from day to day. "I wanted this space to give the feeling of living in a sculpture," Mr. Reale explains. "In SoHo, where there are many wonderful spaces with large paintings hanging for virtually miles, you often feel that you are in a museum or a gallery. I wanted this space without paintings, with as few things on the walls as possible, because I wanted the space itself to be the sculpture."□

—*C. Ray Smith*



"Detail makes the difference. It gives a room life and interest."



OPPOSITE: Subtle modulations of color attune the Living Room to the characteristically English light that pours through French doors and windows. Unusual design distinguishes the overmantel mirror, circa 1760; its carved, pierced and gilded Rococo frame includes nine tiny platforms, which display porcelains from Mrs. Lyons's collection. Because andirons were not made in late-18th-century England, when coal was preferred to wood, American andirons brighten this otherwise English milieu. ABOVE: Fabric printed with a Regency motif envelops the Dining Room in a blush of warm tones; its border was pieced to create the illusion of framed wall panels. Lending sparkling accents are Baccarat stemware, antique candlesticks and a Tiffany hurricane lamp.



Courtesy Doubleday & Company Inc

ABOVE: The Study's paneling, retrieved from a 1790 London residence, provides an inviting backdrop for the lively motifs animating the carpet, draperies, and pillows covered in 17th-century tapestry fragments. A Regency secretary bookcase exhibits a George III chamber candlestick. OPPOSITE: Harmonious color continues in the Master Bedroom, where printed fabric unifies the walls and draperies. Illustrating the designer's belief that detail "gives a room life and sustains interest," draperies were fitted with specially designed ties; the same fabric that covers the bed was pleated for the valance, creating an interesting variation of its 19th-century design. To make the canopy adorning the bed a pleasing sight to wake up to, the interior was painstakingly finished with butterfly ruching.



thing you see in the morning. In planning a bedroom, people really ought to think of themselves as spending a month in bed. Then detail makes all the difference. It gives a room life and sustains interest. But you must remember that without the people who live in it, a house like this could be just a monument to careful detailing. The thing about the Lyonses is that they know what they want—and they're very patient. We had a good time putting everything together. In fact, I think we would all like to do another house together sometime. When the workmen were here, Ellen took up a bit of putty one day and said, 'Isn't that the most wonderful smell?' I had to warn her. Putty and sawdust indeed can be two very expensive scents!" □

—*Elizabeth Lambert*



Weekending in Palm Springs

The Search for an East Coast Way of Life in the West

PHOTOGRAPHY BY CHARLES S. WHITE



In his weekend retreat at Palm Springs, television executive Alan Shayne sought to re-create the sense of calm that cloaks the desert. OPPOSITE: The naturalistic forms of the stone wall, grape-stake ceiling and pine log furniture infuse the Living Room with a western essence. Above the fireplace, a painting by Norman Sunshine evokes the rivers that snake through rocky canyons. ABOVE: Stone and cement flooring sounds a rugged theme in the Living Room and dining room. Tarahumara water jugs and East Indian pillows from Bloomingdale's inject notes of timeless craftsmanship.

ALAN SHAYNE acquired his Palm Springs home basically as a way of bringing an eastern way of life to the West Coast. President of Warner programming for television, Mr. Shayne transplanted himself from the East Coast to Beverly Hills some six years ago. Accustomed as he has become to the change, he nonetheless finds certain important elements lacking in the California way of life.

"What I missed terribly in Los Angeles was the experience of going away for the weekend," he says. "Back East, if you're fortunate enough, you pack your car and go off to Connecticut or Long Island and get away from your work. However, in Beverly Hills, where I have a house, you're already in a beautiful setting, so there's no real necessity to get out of the city. But I missed the weekend experience, and most of all I missed having a country home."

He looked at Santa Barbara, but found it to be too close in quality to Beverly Hills. "It was much too formal," he explains. However, after staying with friends in Palm Springs, he became convinced that the desert

"A sense of peace was the most important feeling I wanted to create," says Mr. Shayne.





community was ideal for a weekend retreat. "It was springtime, and the scent in the air was unbelievable. The desert atmosphere seemed so different from my Hollywood life. I can work there, too, because it's so quiet and removed—no distractions. I can walk in the canyons, or read scripts and books as I sit under an olive tree with a view of the mountains."

Mr. Shayne soon found a retreat with a combination of assets ideally suited to his East/West concept of living: a house with a Hollywood history that also reminded him of country homes he had owned in Connecticut and in Bucks County, Pennsylvania. "The late director Howard Hawks built the house about thirty-five years ago on a little over an acre of land in the Las Palmas section of Palm Springs. Oddly enough, after his death it had never been sold. He was an important figure in the film industry, and there was a definite Hollywood mystique about the place. However, what really attracted me was the quality it had of a provincial country home. It is a ranch-style house with a kind of Bermuda roof in stepped concrete."

ABOVE LEFT AND RIGHT: Iridescent swatches of color, lithographs by Richard Smith derive a sculptural quality from the artist's unusual practice of folding the print and securing the folds with paper clips, on the left, or string, right. The furrowed leathern surfaces of attending cacti recall the desert's austere beauty. OPPOSITE: Kindling rustic simplicity in the Dining Room is a tablesetting of festive Italian stoneware, woven straw place mats and wooden napkin rings. A display of lobelia heralds the advent of spring.

Alan Shayne decided to keep the house exactly as it had been in Howard Hawks's day. "The original stone floors were there, and the ceilings had been done in grape stakes. The only changes I made were replacing some linoleum with tile and enlarging a bar area leading to the kitchen. As for the rest, the simplicity I wanted was already there." Major renovations, however, were necessary in the garden. "The house had been idle for about a year and a



East Coast, but rather a special feeling he had always remembered.

"A sense of peace was the most important feeling I wanted to create," says Mr. Shayne. "A sense of calm like the desert outside was my goal. Because it is so hot, you don't move too quickly there, nor do you want too many distractions. The Navaho rug and East Indian pillows added a bit of color, but the rest of the house is really very quiet and subdued."

To reaffirm his eastern roots in this western setting, Alan Shayne also included several favorite pieces from former country homes. In his bedroom, the French desk and carved figure decorating one wall had been in his place in Connecticut, and some primitive wooden chairs once served in his Pennsylvania weekend house. As he wished, it is all very simple. "The antique-filled house I have in Beverly Hills is *not* simple. I have parties there for a hundred people, but I wouldn't do this sort of thing in Palm Springs. I come here to relax—to live a simple life. I may build a tennis court some day, but I wouldn't want to do anything more complicated than that." And this special emphasis on simplicity and appreciation of natural beauty is clearly an affirmation of Mr. Shayne's nostalgia for the traditional East Coast weekend house—and the peaceful aura such retreats have always provided. □

—*Timothy Hawkins*

OPPOSITE ABOVE: In the Master Bedroom, the tones of whitewashed brick walls, a stalwart four-poster bed and a woven bedcover from India manifest Alan Shayne's desire for "that bleached effect the desert sun gives things." An antique Peruvian rug repeats in miniature the design of Mexican tile flooring, while an inscrutable carving plumbs archetypal depths. Mr. Shayne left most of the architectural detailing as it was when the home was built thirty-five years ago by director Howard Hawks. OPPOSITE: Joe Goode's lithograph *Torn Cloud* endows the Guest Room with empyrean serenity. ABOVE: Boulders, like geological trophies, are strewn about the spacious patio behind the house, which is bordered by an olive grove.

Antiques: Old Chinese Ornamental Carvings

In Jade and Other Semiprecious Stones

TEXT BY EDWARD DOMINIK



ABOVE: *Dog,* Yung Chêng period, circa 1730. Lapis lazuli; actual size. A bushy-tailed puppy, playfully guarding a ball between his feet, is captured in semiprecious stone of a deeply hued richness that suggests it was a royal gift. French & Company, New York.

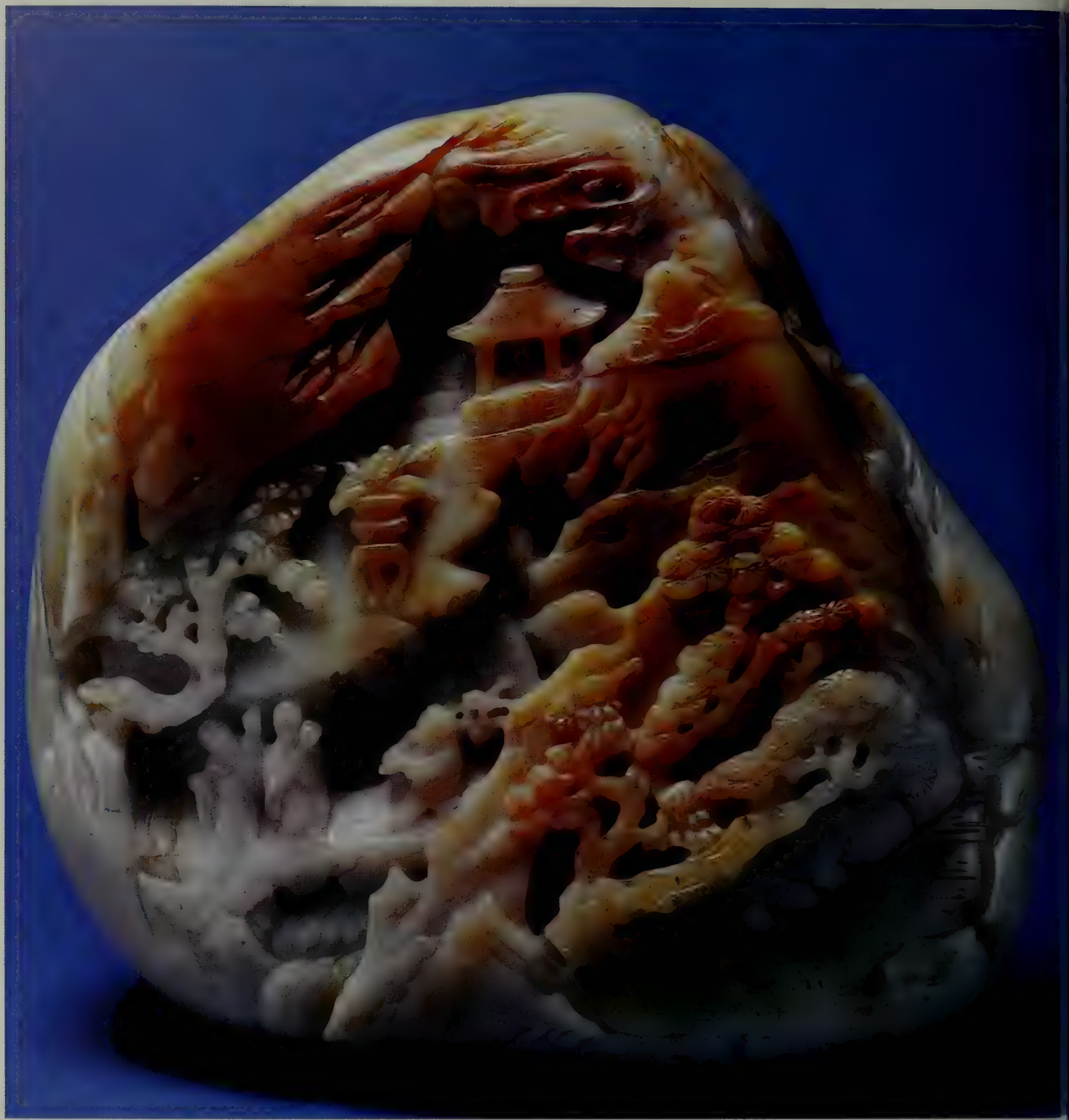
OPPOSITE: *Table screen,* Ch'ien Lung period, 1736–1795. Jade, agate, crystal, lapis lazuli, coral and carnelian; 16" high. An appliqué of carved hardstones emulating flowering plant life graces a pristine jade background surface. Spink & Son, Ltd., London.

JADE, THE "STONE OF HEAVEN," a mysterious substance appearing in a rainbow of hues that entices with its special hidden beauty, has been treasured by the Chinese more than diamonds, gold, or any other natural material. Enamored with its tactile quality, they have thoughtfully compared its coolness with morning dew, and its smoothness with the skin of a small child. Generically called *yü,* signifying the five cardinal virtues, this semiprecious stone was for ages the subject of poetic metaphor and countless myths and legends.

With few exceptions, no other culture has explored the physical properties and aesthetic value of jade with as much concentration as have the Chinese. Confucius, in 6 B.C., was the most eloquent spokesman for this stone, likening it to truth, purity, loyalty, intelligence and sincerity. Its spectrum of colors was associated with elements of nature: blue represented the sky; yellow, the earth; green, the woods and the spring; red was equated with fire; white with metal; black with water. Myth and reality meet comfortably when describing jade, and there are no better symbols of fortitude, ability, imagination and patience, so indigenous to the Chinese character, than those observed in hardstone carvings.

The Venetian explorer Marco Polo, as far back as the fourteenth century, was charmed by the jade objects and trinkets he had observed at the Court





ABOVE AND OPPOSITE: *Boulder*, Ch'ien Lung period, 1736–1795. Nephrite jade; actual size. Tawny markings, known as "skin" jade, the effect of weathering on the surfaces of jade stones, enhance the intricately sculpted front and back contours of mountainous landscape scenes. Edward Dominik Fine Arts, Beverly Hills.

of "Great Chan" in China. However, the first imports of jade were introduced to the Western world by the Portuguese merchants and sailors who established regular commerce with China in the sixteenth century. Only two kinds of stone can be rightly considered as jade—nephrite, used by the Chinese from Neolithic times to the present day, and found in the remote regions of Turkestan, and jadeite, from upper Burma, the best source of gem-quality material.

The first jade objects were used as weapons, tools, astronomical and



religious symbols, and as adornment and ornamentation. Precious jade tablets, like bronze, were symbols of power; the emperor alone might use a square writing tablet of polished jade, on which he wrote with a pointed bamboo stick dipped in black lacquer. The representations that can be seen on various hardstone carvings are of special significance and pregnant with symbolism. The embracing of Buddhist and Taoist beliefs, after the conservative Confucian period, supplied artists with a host of new ideas. The *Ju-i*, a long



Figure group, early 20th century. Agate; actual size. A crescent-shaped branch of warmly shaded "skin" agate flowers lyrically frames a flowing unity of figurative forms in which a softly draped and benevolent legendary image accompanies a "treasure" child, who gazes toward a small tethered dog. Manheim Galleries, New Orleans.





Horse and monkey, Ch'ien Lung period, 1736–1795. Nephrite jade; actual size. Adroitly carved from a single piece of "ink" jade, a recumbent horse, displaying incised details, observes an agile monkey, who, according to Chinese tradition, has the power of transformation and was used in the royal stables to keep the horses contented. John Sparks Ltd., London.

scepterlike object, the head of which supposedly resembles a fungus plant, became a Taoist symbol of immortality and longevity, and was given to friends on special occasions.

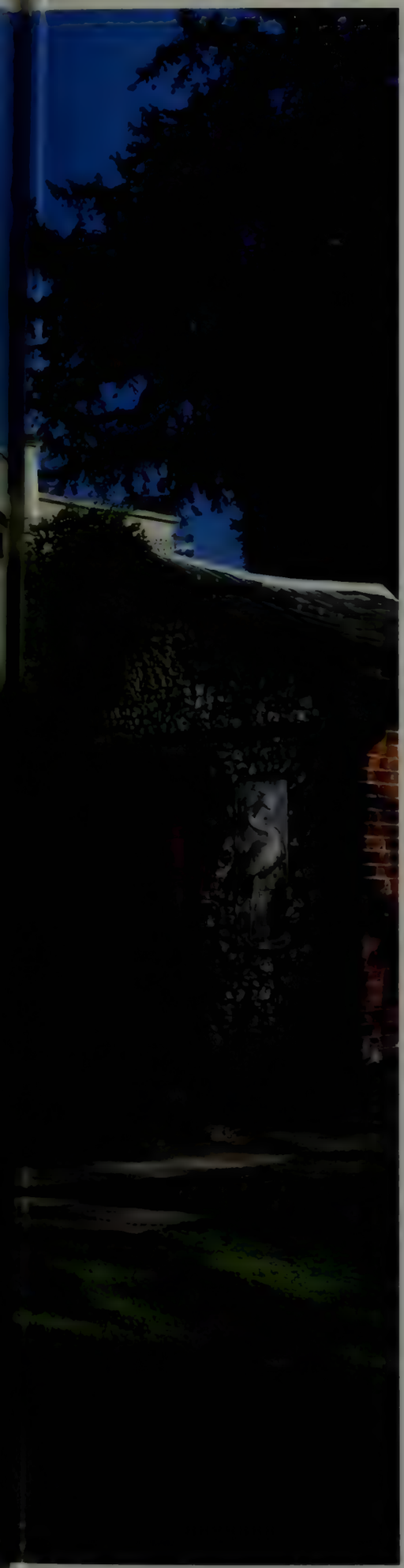
Due to the hardness of the material, the working of jade and other hardstones is a most arduous process. Jade has been worked in the same manner for centuries: First the material is roughly shaped with different types of saws and other tools, then it is smoothed down with polishing wheels, before it is ready to carve. The word *carve* is a euphemism, however, for in the process of grinding and polishing, the abrasives do the actual work, not the tools, which are only the carriers. Always retaining a respect for the importance of his material, the craftsman sometimes studied a piece of jade for months before deciding how best to utilize it. The shape of a white boulder might suggest a hill, and the green markings a grove of trees; another piece might express the form of a Kuan Yin or a pristine bowl.

Jadeite, especially the emerald color arbitrarily called "Imperial jade," is most desired for making fine jewelry. Nephrite, on the other hand, is of great interest to historians and also to seasoned collectors. Since the late eighteenth century, agate and carnelian—colorful varieties of chalcedony, and harder than jade—have come to be used; very often they appear banded in two or more colors, producing an effect that jade cannot offer. Lapis lazuli from Afghanistan, speckled with iron pyrites and mistaken for gold in ancient times, also was used extensively for carving appealing objects analogous to jade.

Apart from their dazzling visual appeal and superlative workmanship, Chinese hardstone carvings offer the admirer and collector elusive qualities and subtle distinctions to ponder, and often some rare feeling is evoked when a certain piece is handled. These radiant expressions exude a purity, the concentrated essence of nature, transcending time and imparting a magical beauty not encountered in any other art form. □

A leading authority on jade, Edward Dominik has written on the subjects of art history and the humanities for a variety of publications.





ARCHITECTURAL DIGEST VISITS:

Roald Dahl and Patricia Neal

PHOTOGRAPHY BY DERRY MOORE
TEXT BY ROALD DAHL



TWENTY-SIX YEARS AGO, when Pat and I were wintering in New York soon after we were married, my family wrote and told me that a small Georgian house with five acres was up for auction in Great Missenden. I wrote back, asking them to try to get it for us. They bought it at auction in the village pub for £4,250. We paid half of the total amount ourselves and borrowed the rest from my mother.

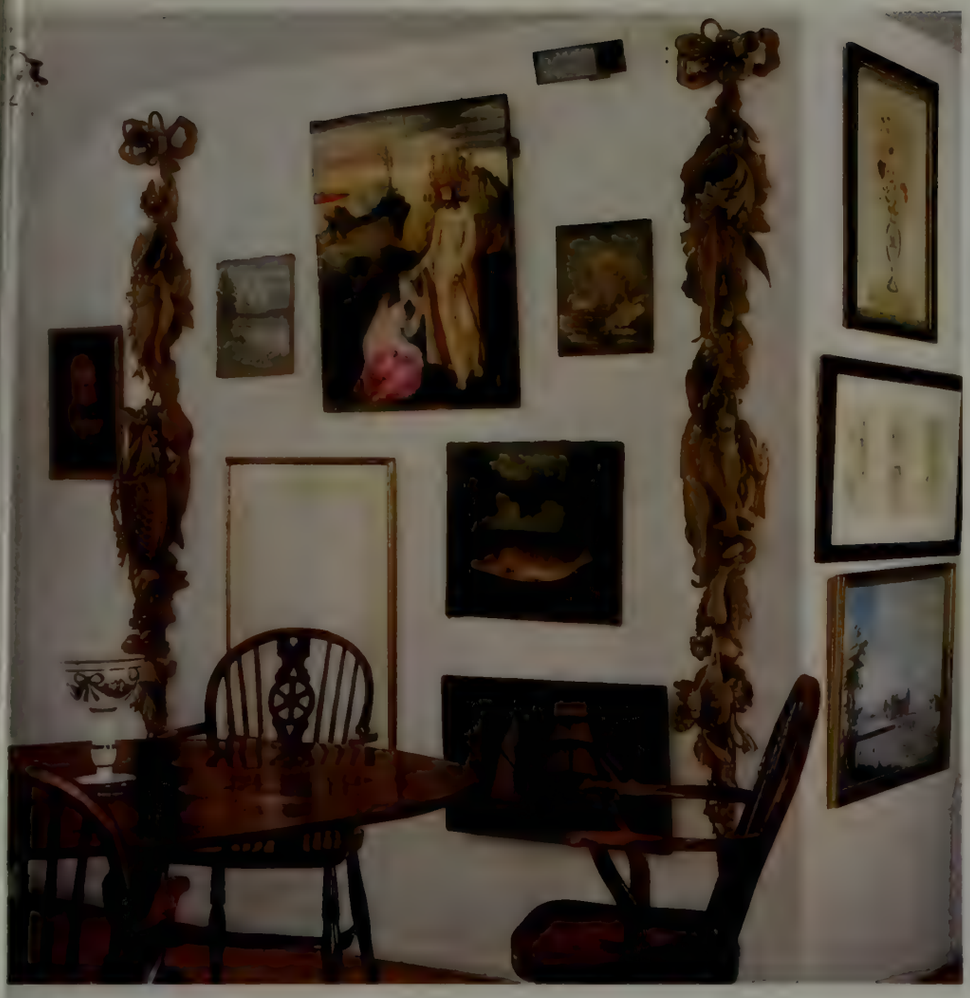
When we returned to England that spring to look at our house for the

ABOVE: English author Roald Dahl, master of the mischievous tale, and his wife, actress Patricia Neal, enjoy an interlude in the garden of their Georgian farmhouse in Buckinghamshire, England. LEFT: A French urn drolly crowns the entrance to the home, which the Dahls spent fifteen years restoring. The little brick-trimmed flint and mortar building at right, now a garage, was originally a cowshed.



ABOVE: The Sitting Room testifies to the writer's passion for antique furniture, eccentric curios and paintings. "I used to haunt auctions and come back with my old van loaded with canvases," he recalls. Russian avant-garde art, including works by Malevich, Ermilov and Goncharova, distinguishes the collection; Liubov Popova's 1921 painting, at the left of the bay window, exemplifies the Constructivist aesthetic. Beneath it rests a tribute to Patricia Neal's thespian artistry: the Oscar she won in 1963 for her performance in the motion picture *Hud*. Overhead, a cluster of Georgian glass grapes epitomizes the whimsical oddities fancied by Roald Dahl. OPPOSITE ABOVE: Intricate carvings in the style of Grinling Gibbons bracket a variety of artworks in the Sitting Room: a 17th-century religious panel; flanking it, a small Winston Churchill seascape and a Norwegian landscape; a Matisse drawing; and two 19th-century English country paintings. RIGHT: Beneath a 16th-century Dutch still life, translations of Mr. Dahl's works—including editions in Chinese and Swahili—occupy bookshelves in the Hallway. OPPOSITE: Pheasants embellish the gilded tracery of an 18th-century mirror, a regal accent in the Master Bedroom. An antique glass sphere, suspended from the ceiling, is meant to keep witches at bay.







first time, we found we had become the owners of a small white late-Georgian farmhouse with a slate roof, built around 1800. It had four square rooms downstairs and three upstairs, plus a bathroom. There was no heating other than a few fireplaces, and the kitchen—or what there was of it—had a floor made of huge uneven red tiles, with a half-inch gap of soil between each.

For the next fifteen years, with the help of one of my best friends, Wally Saunders, a builder, and depending upon the money available, we worked to make the place pleasant and comfortable. We knocked down interior walls. We built an annex in the orchard. Later, we joined the annex to the main house; then we built onto the other side of the house. In the end we had six double bedrooms, three bathrooms, two living rooms, a dining room and a billiard room—and central heating. We built a greenhouse for my orchids and an aviary for our homing parakeets, and finally, an indoor swimming pool. But we tried our best to keep these additions as much as possible in character with the original house.

In the next village, a large Rothschild mansion was being demolished, and from there, for almost nothing, we bought all the lovely Westmorland stone slabs from the cellars, as well as some immense stone steps that led down to the Rothschild tennis courts. With all this, we laid out a terrace. In a niche in the wall at the end of the terrace, we placed a life-size stone figure of an unknown English queen that had once graced the façade of the Houses of Parliament. And if you're wondering how I got *that*, I won't tell!

I believe strongly that a garden should always—if you don't have a gardener—be designed to give maximum pleasure for minimum work. So I concentrated on species roses, floribundas, and clematis. I hate weeding, so for ground cover on all flower beds I used Alpine strawberries, lilies of the valley, and erica. I wanted some rhododendrons, but we have a lime soil, so I excavated one

bed to a depth of six feet, lined the earth walls with corrugated iron, and refilled this hole with a different soil.

This year my village friends and I are having what we call "The Great Onion Race," to see who can grow the largest and finest onions. In February I sowed special onion seed in four-inch pots and started them in the greenhouse. I had two hundred pots. The seedlings were later transplanted into a kitchen garden, and by July they were magnificent. Every day I go up and gloat over my gigantic onions with great delight.

But to go back indoors. I myself had become an enthusiastic collector of pictures as soon as World War II ended, in 1945. Each time I sold a short story I would buy a picture. Then, because it took me so long to write another story, I would invariably have to sell the picture I had bought six months before. In those days fine pictures were inexpensive. Many paintings that today could be acquired only by millionaires decorated my walls for brief periods in the late 1940s: Matisses, enormous Fauve Rouaults, Soutines, Cézanne watercolors, Bonnards, Boudins, a Renoir, a Sisley, a Degas seascape.

After Pat and I had been married for a while, and when there was a bit more money in the bank, I began buying pictures for keeps. I admired Francis Bacon's work enormously, and we bought seven of his paintings. We also bought, for about £100 each, some superb eighteenth-century mirrors, and one is almost certainly by Mathias Lock. I then moved cautiously into the field of abstract painting—an early Moholy-Nagy, some Bombergs, a Klee. Then came a love affair with the great, but then virtually unknown, Russian painters of the early part of this century: Malevich, Rodchenko, Tatlin, Popova, Ermilov and the rest of them.

My love of eighteenth-century English furniture is second only to my love of paintings. I don't admire anyone who buys fine furniture—or fine anything, come to that—without troubling to study the history of the artists involved. How many people







OPPOSITE ABOVE: In the lee of blossom-laden apple trees, Roald Dahl's workshed provides a solitary haven for writing. OPPOSITE: "The pleasure I get from my orchids is immense," says Mr. Dahl. A hybrid of the Phalaenopsis he has bred flourishes in the greenhouse. ABOVE: A gaily painted gypsy caravan summons enchantment to the garden. Enhancing the mood are the summer house and, suspended from a willow, an old-fashioned swing. The woods, glimpsed beyond the garden, endow the scene with tranquil beauty.

who buy superb furniture of this period have a copy of Chippendale's great book, *The Gentleman and Cabinet-Maker's Director*? Or similar works by Hepplewhite and Sheraton? You cannot begin to appreciate any work of art in the true sense until you have studied the personalities involved and the struggles they had. Equally, I don't admire those who buy only for investment. My pictures, which I suppose are now rather valuable, are not insured. If the house burns down, then that's just bad luck. I would miss my pictures, but money would be no compensation. I'll be damned if I'll insure them, or anything else, except my life. I will insure my life, because there is no way at all in which I can profit from it myself.□



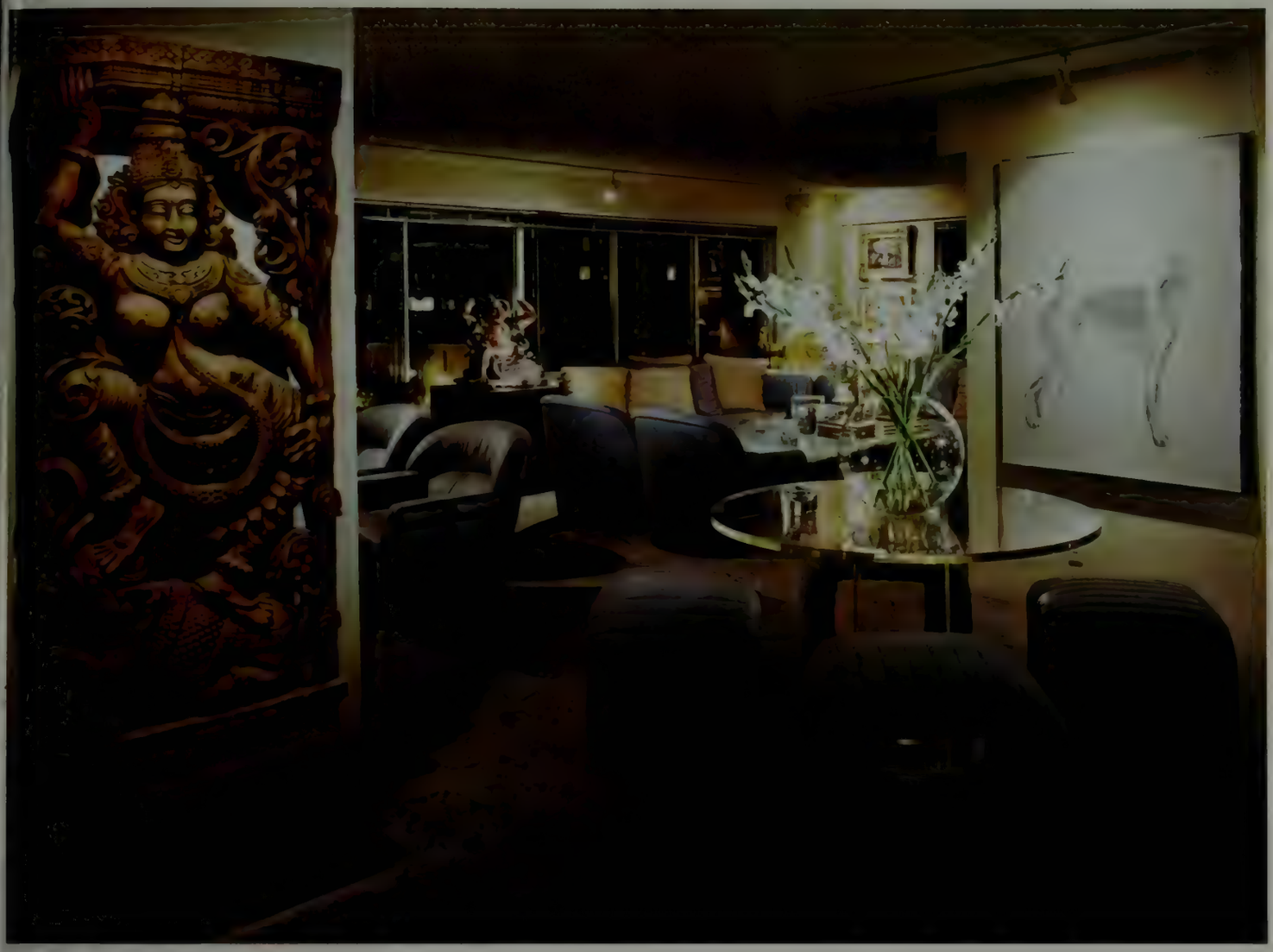
Nonpareil View

Compact Elegance Overlooking Hollywood

INTERIOR DESIGN BY ROBERT D. MENTZER
PHOTOGRAPHY BY CHARLES S. WHITE







PRECEDING PAGES: To accentuate a magnificent cityscape, designer Robert D. Mentzer employed a quiet palette and simplified forms in the Living Room of his compact Hollywood apartment. The channel-quilted banquette becomes a guest bed, while swivel chairs permit flexible conversation groups. Tones inspired by a hazy Los Angeles sky unify upholstered seating with carpeting from Decorative Carpets. A Japanese wind god heralds the view, while nearby, a French portrait and two English watercolors—the higher one by Thomas Baker—offer aesthetic contrast. Blinds are by Levolor Lorentzen. OPPOSITE: Oriental accents in the Living Room include a screen inlaid with semiprecious stones and a Chinese table topped by shell candlesticks from Marcello Mioni. Foo dogs used as lamp bases, and artworks by John Smart I (left) and Nicolas Antoine (right), flank the sofa. Pillows are wrapped in Ultrasuede from China Seas. ABOVE: Channel-quilted benches arch around the Dining Area's table. Spots of light emphasize a carved Indian goddess, a drawing of a whippet by Louis Fox, and, in the living room, Rose Kuper's still life and a painting by Norman Joondeph.

HOMES IN HOLLYWOOD have always come in a fascinating array of styles and shapes and sizes. The Art Déco palace and the Spanish-revival stucco, the horizontal masses of Frank Lloyd Wright and the featherlight steel and glass boxes of Craig Ellwood—all are as indigenous to the area as the prickly pear and eucalyptus trees that cover the surrounding hillsides. But these fantasy homes do seem to have one feature in common: the archetypal nighttime cityscape.

Interior designer Robert Mentzer's ninth-floor apartment in a building nestled at the base of the Hollywood Hills is like a dream come true. With soft subdued textures and tones, he has created a simple backdrop that puts into dramatic focus a vista stretching some twenty-five miles out to the Pacific Ocean. The emphasis on the view is by no means accidental. "This is the first time in my life that I've lived high up with a beautiful view," explains Mr. Mentzer. "When I lived in New York—so many of the apartments there are small and dark—I used to get up in the morning and turn on all the lights, just to be able to see! So here I tried to keep the environment simple. I wanted the outside and my art pieces to be the important elements."

To create a subdued environment, the designer needed a neutral color to use as a base. He found his inspiration in the very setting in which he was to live. "One of the first times I walked into this apartment, it was sort of a hazy day, with only a little sun coming through. That stimulated

me to pick the color I did—exactly like the color outside." After covering chairs and sofas in a polished cotton sateen dyed to this basic color, he set out to find a matching Italian velvet carpet. "But I'm just like my clients and everybody else, and I didn't want to wait forever to get it," he laughs. "So I quickly had a nylon carpet made that looked like the most beautiful Italian velvet, matched to that same color." With the canvas thus primed, he could now highlight what he considered the "important elements"—his artworks and the sumptuous view.

Today, an intricately carved ancient Indian goddess coexists peacefully with a contemporary drawing of a sleek white whippet, and neither interferes with the quiet grace of a fifteenth-century Flemish woman painted on wood. Antiques blend with modern pieces, Eastern with Western, and the monochromatic background and the contemporary décor's simple lines serve to complement, rather than compete with, the fine art objects. And in addition to creating dramatic visual interest, these pieces bring to the environment a measure of personal warmth that otherwise would be lacking. Robert Mentzer elaborates: "You can have a beautifully designed room full of beautiful furniture, but when you start adding the personal touches—the art and sculpture, the books, all those things that you keep and you love—that's really what makes a room come marvelously to life."

As important as this food for the spirit, however, are comfort and functionality within the home, a fact of which the designer is particularly aware. "I had a problem in the fact that this is a one-bedroom apartment, and I have many friends from New York who come out and stay with me. I found that I had to make my living room function as a place for my guests." He decided to make two twin beds look like, and serve as, large comfortable banquettes. He arranged them with some armchairs near a closed-storage stereo/television area for his guests' convenience, and balanced the other half of the long interior with a second, similar seating area. Multifunctionality being the keynote, however, the scene was not complete until the addition of one small but unique detail: the back-to-back armchairs in the center of the room that swivel 360 degrees, thus preserving the room's carefully arranged intimacy.

The second problem with the apartment's small size was a lack of adequate storage space. For this Mr. Mentzer turned to the rather large bedroom, where he built a roomy floor-to-ceiling closet to hold clothes and accessories. The resulting hallwaylike space leading into the room was too tight for swinging closet doors, however, and sliding doors were out—"Invariably, you get in on one side, find that something you want is in the other side, and end up constantly sliding the doors back and forth"—so the designer came up with the idea of covering the closet with shirred drapes. "I found I loved the effect. It gave softness to the room. I decided to take that shirring all along the walls, above and below the windows, through the entire room, in fact, so that the hall I had created and the main part of the bedroom became one unit." And, once again, careful highlighting of a few "important elements"—the bold fresh lines of an abstract painting, the gleaming golds and dark leathers of antique books—added both visual drama and a warm personal dimension.

By solving purely functional problems—storage space and guest accommodations—Mr. Mentzer has transformed a compact high-rise unit into an inviting setting in which unique art objects and a splendid cityscape openly steal the scene. "When I was designing this interior," he recalls, "I said to myself, 'I want it to function; I want storage; I want to be comfortable; and I want it to look beautiful.' " Indeed, he has succeeded in fulfilling these four requirements with the kind of flair that serves to distinguish the best of Hollywood's dream homes.□

—*Diana Rico*





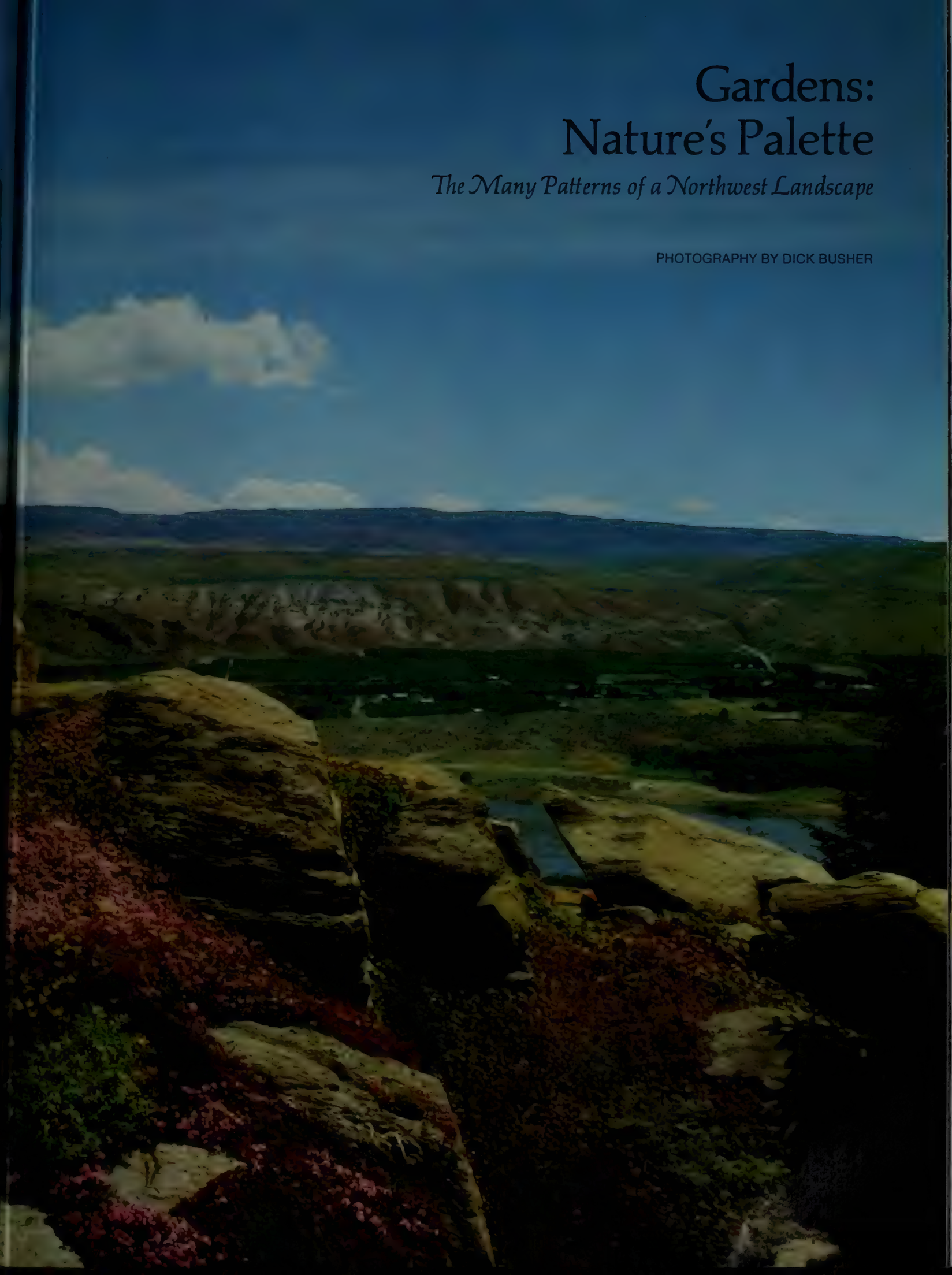
Shirred sailcloth draperies used in lieu of closet doors so pleased the designer that he extended them to envelop the entire Master Bedroom. "I found I loved the effect. It gave softness to the room," he says. Enhanced by the undulating backdrop, a bold abstract painting by Frank introduces an evocative interplay of dark and light forms. The lucid contrast of tones recurs in the cotton bedcovering and the inviting sextet of pillows. Small bedside tables exhibit a richly patined collection of antique leather-bound books and a butterfly with wings flaring in a blaze of iridescence.

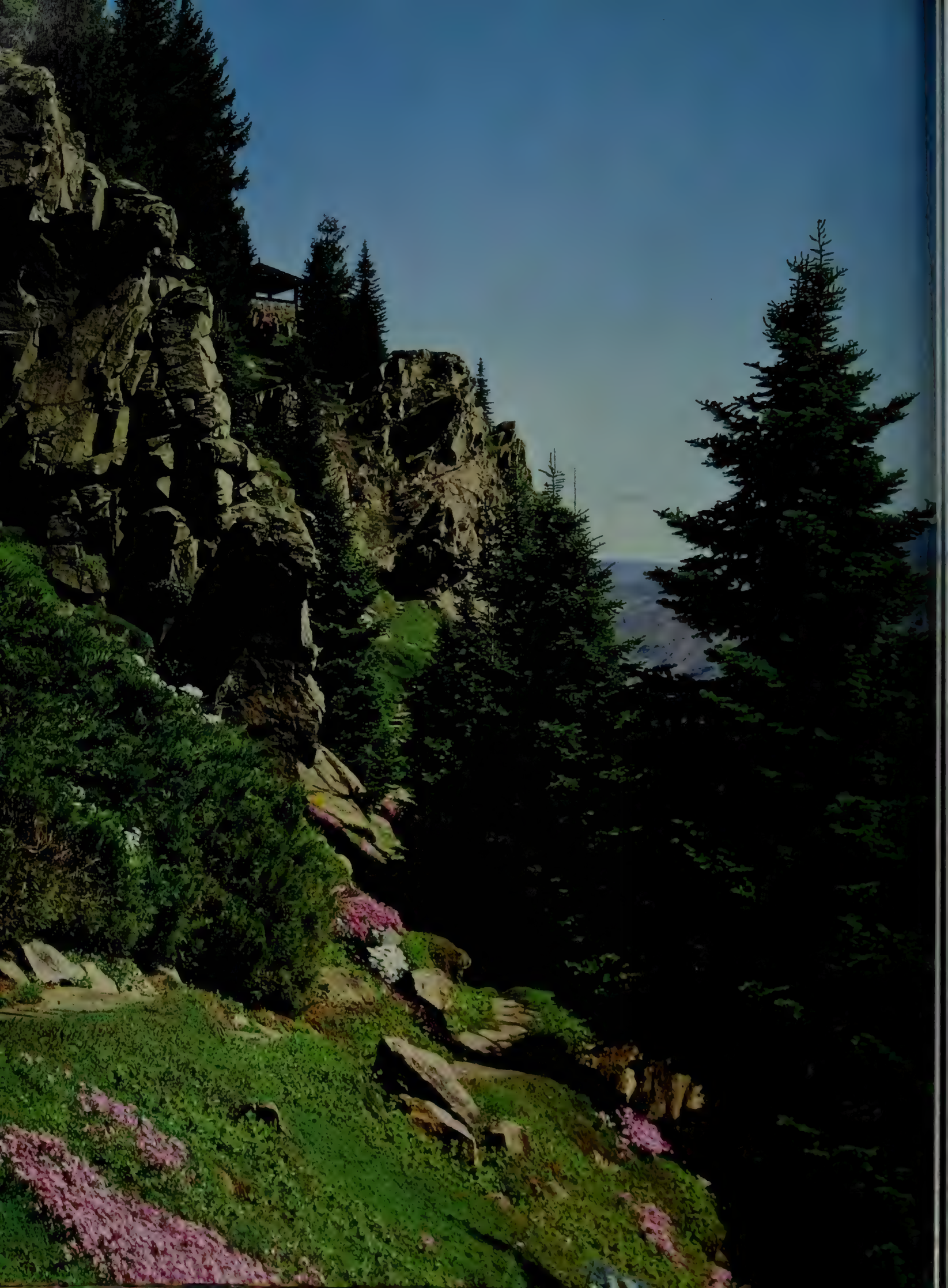


Gardens: Nature's Palette

The Many Patterns of a Northwest Landscape

PHOTOGRAPHY BY DICK BUSHER

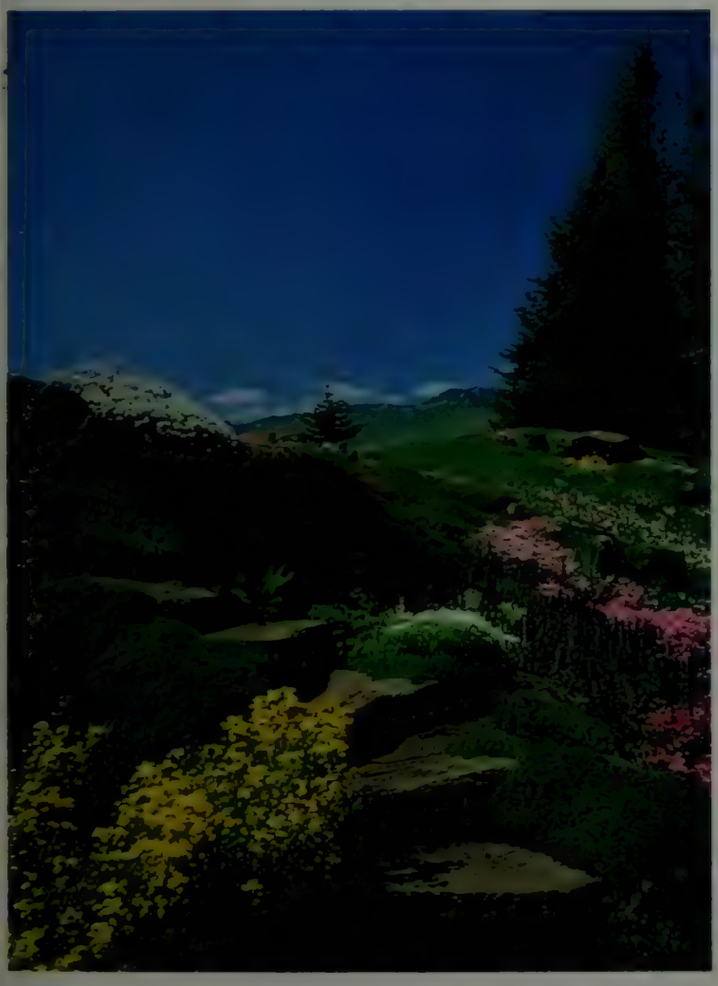


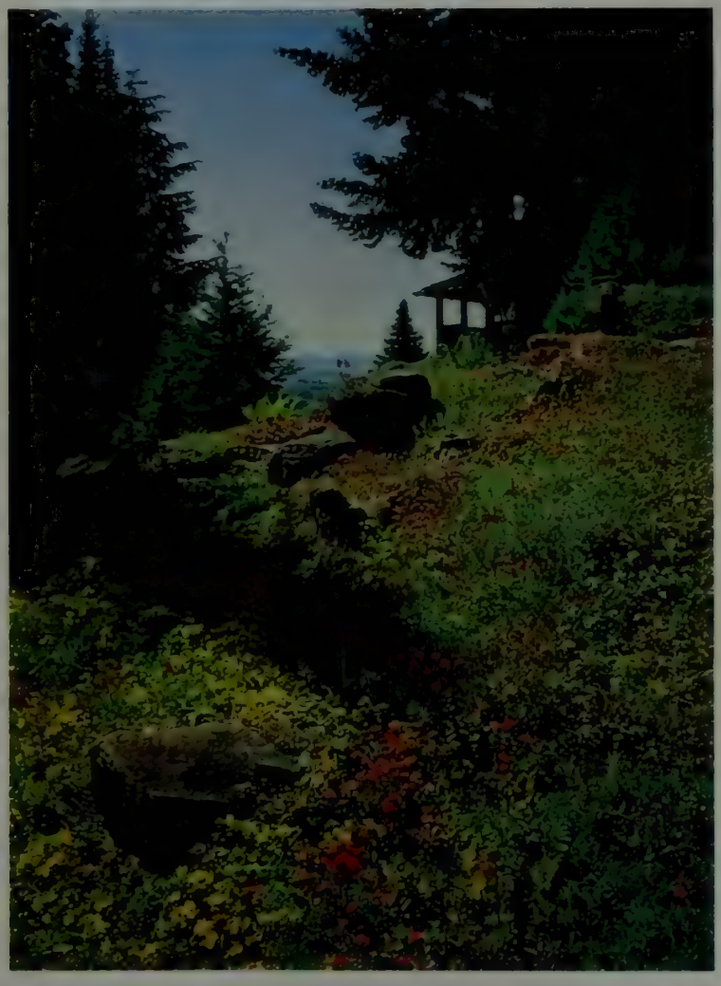


PERCHED HIGH ON A ROCKY BLUFF overlooking the Wenatchee Valley in Central Washington, *Ohme Gardens* combine the lush growth of a rain forest, the variegated patterns of an Alpine meadow and the brilliant colors of an artist's palette. Ground-hugging plants surround small shaded pools, rustic shelters, secluded hideaways and patches of velvety green lawn. Native stone pathways lead from one level to another among weathered rock outcroppings that emerge through carpetlike plantings. Every vantage point offers a spectacular view: Below, the Columbia River cuts a blue swath through the fertile valley; in the distance are the Cascades, whose rugged beauty inspired the creation of the gardens—on a small mountainside of their own—over fifty years ago.

From the beginning, the Ohme Gardens were a family collaboration. In 1929, Herman Ohme and his bride, Ruth, acquired forty acres of land for fruit orchards. Included was a craggy rock-strewn bluff. Dry and desolate, it was covered with only a scattering of desert sage. Yet the grandeur of the setting enabled them to envision their future garden on this arid spot.

The Cascades quickly became more than just a source of inspiration. Together the Ohmes would drive into the mountains and return home with the rumble seat of their automobile laden with small evergreen trees. They planted the young trees among the bluff's rock outcroppings and nourished them with water from the valley below. They hauled native stones to form trails and borders. They removed desert





PRECEDING PAGES: In 1929, inspired by the beauty of the nearby Cascade Mountains, Herman and Ruth Ohme decided to create a garden on their own small mountain overlooking central Washington's Wenatchee Valley. Their son Gordon now cultivates the gardens, which have progressed from rock-strewn desolation to lush and colorful splendor. OPPOSITE: Fir trees and ground covers add color and softness and prevent erosion of the rugged terrain. ABOVE LEFT: A drift of candytuft imitates clouds over nearby mountains. Steps bordered by creeping phlox, basket-of-gold and ajuga climb to a view point on a small knoll. ABOVE RIGHT: Colorful ground-hugging plants battle for supremacy near a stone lookout at the highest point in the gardens.

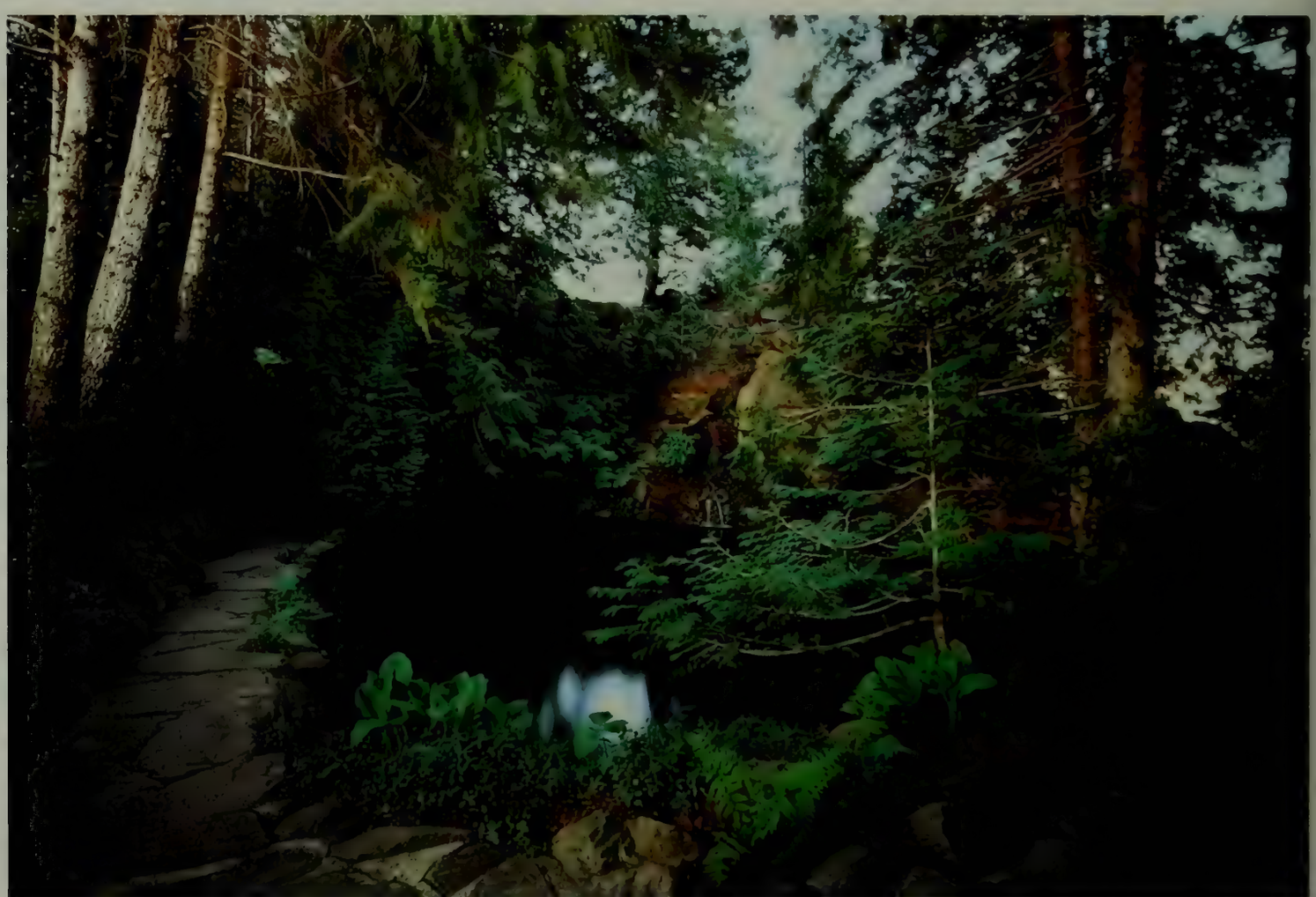
sage and replaced it with low-growing ground covers. With the help of a mule and a drag bucket, they carved out a pool against a massive rock formation.

Initially, the Ohmes intended to create only a small retreat, a quiet peaceful place to stroll in at the end of the day, but, in time, as their pleasure in their project deepened, their gardens took on unexpected dimensions. Two sons were born, and soon they too were helping. Gordon, the younger, showed a special interest and aptitude, and through the years he worked happily at his father's side in the construction of each new area of the gardens.

Little by little they transformed the dry hill. They blended together trees, low-growing plants, water and stone, to make a landscape so natural in appearance that it seems to have been this way always. Actually, it took more than one thousand trees, transplanted from the Cascades, to produce this seemingly effortless effect.

The Ohmes are not botanists, nor even gardeners, in the usual sense. Their interest is less in the beauty of a particular plant or flower than in creating effects that contribute to the overall natural design. The creeping phlox, thyme, vinca minor, varieties of sedum and moss that flourish in the gardens have been selected for their year-round capacities as ground covers.

During the winter the Wenatchee Valley has its share of rain and snow, but it's not unusual for the area to go without a substantial amount of moisture during the summer season. This greatly affects the gardens, which use water abundantly, not



Water—pumped up the bluff from the valley below—is one of the essential ingredients of the gardens; needed for pools, streams and waterfalls, it is also necessary for extensive irrigation. ABOVE: In the central garden, trees delicately shade an idyllic sylvan pool, a special retreat that rewards the Ohmes' efforts. OPPOSITE: Modeled after high mountain country, the latest major addition to the gardens is the twin pools area, which was completed in 1972. The lower pool is fed by a little stream running from the smaller pool above it. Dianthus, thyme and goldmoss sedum grow down the rock-studded mountainside.

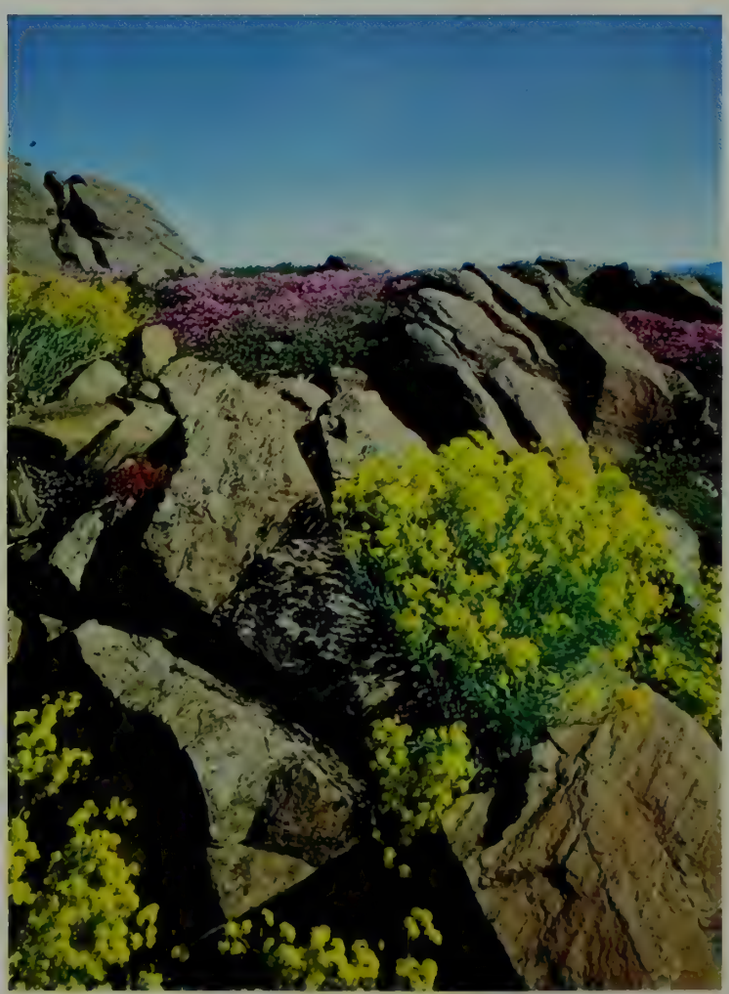


only for the little streams, waterfalls and pools, but for all-essential irrigation. At first, individual hoses and sprinklers sufficed, but as the gardens increased in size, watering became a progressively difficult task, and an intricate sprinkler system was installed, invisible among the rock formations. Now, on summer nights, water is pumped up from the valley below and applied to the once-dry hill, maintaining the lush growth and cool dampness that are so much a part of a mountain setting.

The Ohmes take pride in working in the gardens themselves, and much effort has gone into their extensive rock work. Hundreds of tons of stone were placed by hand to form the gardens' overall design and individual features: the trail outlines and steps, the borders for plantings and lawns, the fern-shaded pool settings, unique seats and benches, and even the quaint lookout on the rugged bluff's highest point.

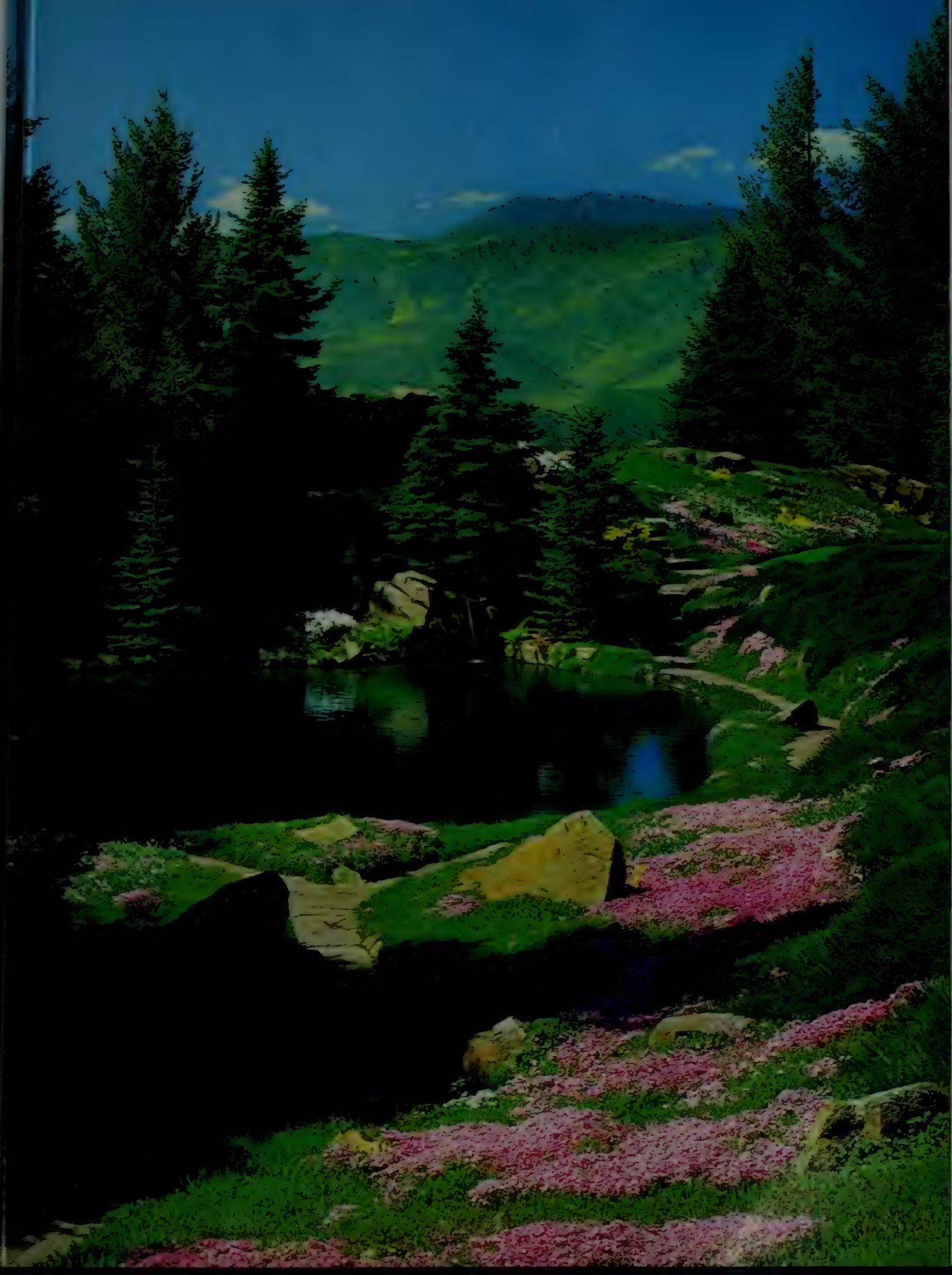
Having begun the gardens when they were first married, Herman and Ruth Ohme shared their dream for forty-two years, until 1971, when Mr. Ohme died at the age of eighty. Ruth Ohme continues to help in the care and development of the gardens, now principally the responsibility of her son Gordon. Through his efforts, the gardens have nearly doubled in size, to their present nine acres. He and his wife, Carol, have three young sons, and needless to say, all do their part in the gardens. Indeed, it is likely that for many years to come, wasteland will be charged with beauty by the hand of an Ohme. □

—*Dorothy Young Croman*





ABOVE LEFT: Phlox and basket-of-gold manage to take hold even in the rockiest parts of the gardens, where sunlight seems to carve shadows into stone. Most of the plants can survive with very little soil, provided they get ample water. ABOVE RIGHT: Backdropped by a parade of fir trees, a small path winds towards the hidden pool in the lower reaches of the garden. Pathways and steps built of native stone and blended into the existing rock formations enhance the gardens' natural appearance. OPPOSITE: A path leading to the hidden pool—Gordon Ohme's first major project—offers a vantage point for contemplating the artful blending of the four key elements—water, trees, stone and low-growing plants that transformed the hill's sere landscape.



Chromatic Balance

Combining Past and Present with Subtlety

INTERIOR DESIGN BY JOHN SALADINO, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Blended with a contemporary aesthetic, antique furnishings assume renewed vitality in a New York City apartment designed by John Saladino. ABOVE: In the Reception Room, gilded putti preside over an imposing walnut, burl and satinwood Queen Anne secretary with pigeonholes for little treasures. An English globe recalls the way the world turned, circa 1850. Bleached and stained, the original parquet flooring has acquired a modern cast here, as through much of the apartment. OPPOSITE: Subtle painterly colors mediate between past and present, setting off dignified 18th-century appointments in the Main Hallway. Atop a walnut Queen Anne lowboy, circa 1710, a Yoruba sculpture becomes an arresting focal point in the adjacent vestibule.

THE CRITICISM AND REPORTING about interior design seldom tie in the personalities of the owner and the designer or how they work together, although those primary factors are as important as the talent and stylistic vision of the designer. Which is the stronger of the two? Who brings more to the project? Are they in happy equilibrium? And, most important, how do their strengths blend, to work out a particular design and an environmental expression?

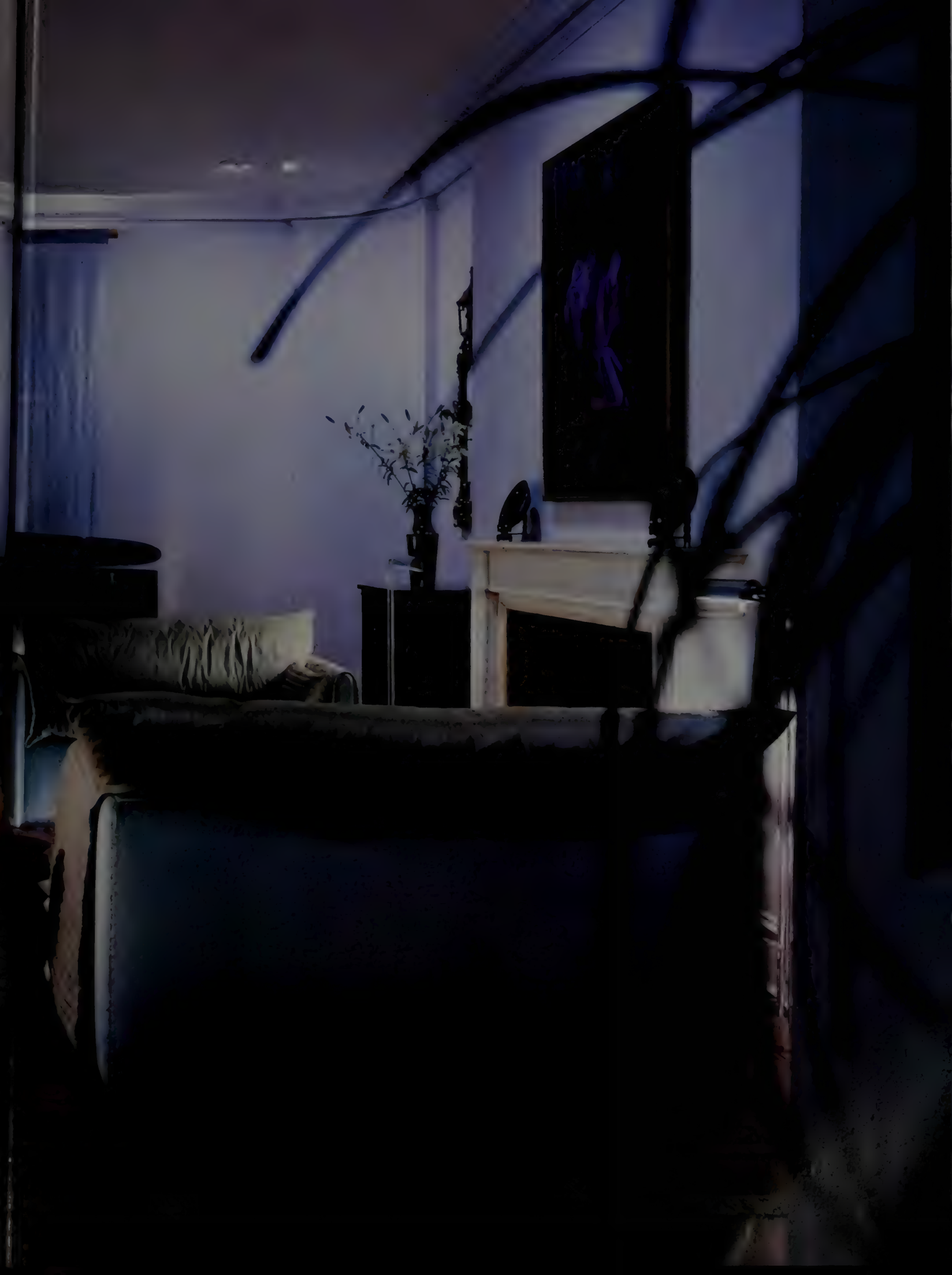
Rarely are these two design factors so apparent as they are in a New York apartment that John Saladino recently designed. In this case, both owner and designer were forceful personalities. The apartment, in a grand old turn-of-the-century building, blends a splendid collection of antique furniture, which the owner has acquired over the years, with the sophisticated upholstered furniture and painterly colors for which designer Saladino is well known.

"In the very beginning," the designer explains, "the owner gave me a long list of things to which she was allergic. My first responsibility was to keep her from buying any more antiques, because she tended to do so obsessively, and then would complain because there was no comfortable place in which to sit down."

Mr. Saladino accepted the challenge and saw his mission as answering two further questions: How do you take a collection of furniture, some of which is of almost palace quality, and make it relaxed? And how do you make an eighty-year-old apartment relevant to the last quarter of the twentieth century? His answers, strong and articulate, were: not to use colors or fabrics associated







...with the sophisticated upholstered furniture and painterly colors for which designer John Saladino is known.



In the Living Room/Music Room, soft upholstered furniture and modern lighting complement more formal antique appointments. PRECEDING PAGES AND COVER: The ethereal color scheme, inspired by the 19th-century Aubusson rug, makes a gentle foil for a German Expressionist painting by Kirchner, above the mantel, and a Thomas Hart Benton watercolor. Inviting pillows and channel-quilted sofa pads, all of silk from Jack Lenor Larsen, add playful informality to the pair of love seats. Two Queen Anne chairs are an unusual accompaniment to the Steinway piano. ABOVE: Amid a Wassily Kandinsky landscape and a slender Senufo sculpture from the Ivory Coast, the silhouette of a Queen Anne chair appears particularly expressive. OPPOSITE: A window treatment reminiscent of a Japanese shoji amplifies the setting's luminous simplicity. The low glass table bearing a crystal ashtray from Tiffany injects lucid sparkle. Cushioned in Lee/Jofa velvet, a Louis XVI bergère lends spice to the palette.

with period furnishings; not to use lamps, but rather, concealed or miniature reading fixtures; to design the upholstered pieces as a statement in tension with—and perhaps equal in strength to—the antique furniture; and finally, to keep things "to an absolute minimum, because the furniture was such a strong factor."

What he achieved is the interweaving of the antique with the modern, the owner's interests with his own. He respected the old apartment—"itself a strong architectural presence"—even to the point of paving the elevator hall with new marble that nevertheless looks as if it had been there since the building was constructed. And the old-fashioned and gracefully curved corners of the living room have been restored. But Mr. Saladino did not proceed in a slavish historical manner. The rooms offer multiple functions for new activities as the owner's personality and desires require. The library is now combined with the dining room; the old parlor is now the living room/music room; the former dining room is today's family sitting room. All this was accomplished with the aid of project director Kevin Absec.

The result is that the antiques are shown in a virtually new context, and achieve fresh vitality. Even the placement of pieces—two Queen Anne chairs at the twentieth-century piano, for example—reinforces this fresh vision. One room, especially, demonstrates the mixture. The dining room/library, immediately visible from the entrance hall, centers on a glass-topped table embellished by marble pedestals bearing Art Nouveau sphinxes. The effect of these pedestals with a glass top and silver candlesticks, and surrounded by Venetian chairs, is actually something to be expected in the Palladian Veneto,





ABOVE: Intriguingly dissimilar elements coexist in the Dining Room/Library: Marble Art Nouveau sphinxes serve as pedestals for a glass tabletop; leather upholstery updates ornately decorated Venetian Queen Anne chairs; and a ladder once used by the rajahs to mount their elephants now attends bookshelves lacquered with opalescent automobile paint. OPPOSITE: A trio of antique Chinese vessels make worthy companions for a Nolde watercolor on the Sitting Room mantel. Wall panels of Lee/Jofa velvet backdrop Chinese cranes, while a Khotan silk rug puts an island of color beneath commodious seating. FOLLOWING PAGES: A painting by Thomas Lanigan-Schmidt, over the mantel, joins Oldenburg's sculptural geometric mouse and Gauguin's delicate *Tahitiennes* in the comfortable Master Bedroom. Fabric by Saporiti Italia covers the forthright Martha Washington chair.

rather than in New York City itself.

"We have walked a tightrope between my style and the owner's ideas," John Saladino concludes. "Here we embraced existing conditions and made ourselves passive at times; at other times, we were assertive. Indeed, it was a tightrope between the old and the new."□

—*C. Ray Smith*







Art: Paintings of the Desert

Panoramas of Wild Splendor

TEXT BY ROBERT D. ATKINS



Hills before Taos, Georgia O'Keeffe, 1930. Oil on canvas; 16" x 30". Sinuous and voluptuous forms imbued with deep luminous hues echo the immutable harmonies of nature at work in the vast spaces of the New Mexico badlands. Kennedy Galleries, New York.

"THE SUMMER I SPENT in Taos I sometimes rode out to the eastern hills late in the afternoon with the sun at my back. No one else seemed to go there. When the sun went down and was not shining in my eyes I would ride back to the Pueblo. The plain was covered with the grey sage that in a few places crept up a bit against the base of the mountains, looking like waves lapping against the shore. It was a wide quiet area. But in those hills I picked up mussel shells in groups all turned to stone—probably millions of years old." These words of Georgia O'Keeffe describe her endless attraction to the desert, its vastness and awesome splendor.

Artistically, the desert offers almost everything an artist needs—vast space to spark the imagination, and the gradations of color undergoing dramatic and continual change created by the passing of the seasons and the constantly shifting light.

Given the desert's astonishing color, especially in spring, with its riotously colored blanket of wild flowers, the relative scarcity of desert paintings is surprising. Although the lack of European deserts is partly responsible for the shortage, it by no means tells the entire tale. Curiously, desert painting has remained the almost exclusive province of French and American artists of the nineteenth and twentieth centuries.

Although the French seem always to have had a fondness for painting the landscape, landscape painting itself did not really exist prior to the mid-seventeenth century and the innovations of the French painter Claude Lorraine, in Rome. Until then, convention dictated that most



Pueblo Mountain, New Mexico, Marsden Hartley, 1918. Pastel on paper; 17½" x 27⅞". Complementary colors expressed in the rhythmic patterns of sage and the simplified forms of hills provide dramatic balance in this intimate view of nature. Babcock Galleries, New York.

landscape compositions be peopled with figures drawn from biblical or classical literature. Nature-loving artists like the Venetian Renaissance painters Giovanni Bellini and Giorgione circumvented convention by drastically reducing the scale of their figures in relation to the landscape. *St. Francis in Ecstasy* and *Sleeping Venus* became vehicles enabling the artists to emphasize the background landscape in their compositions.

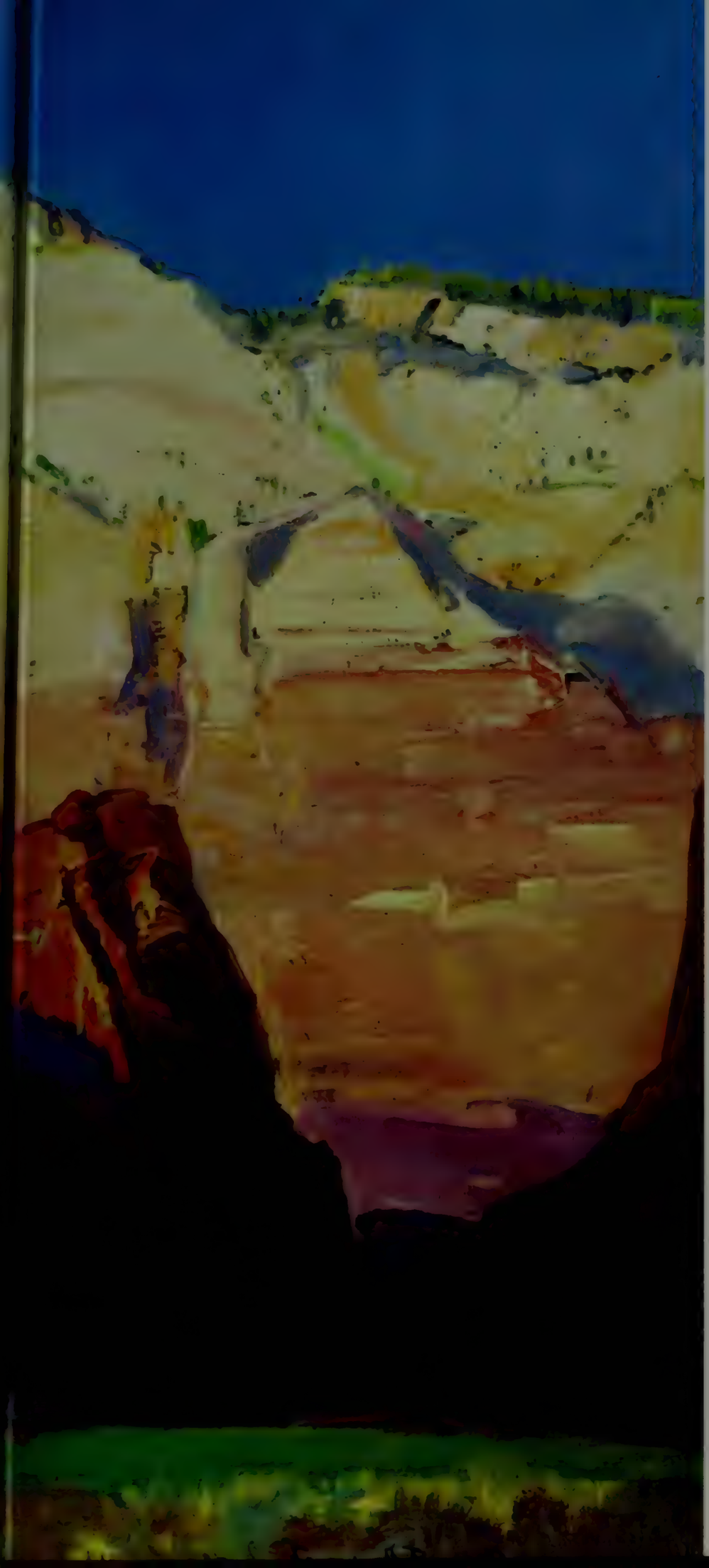
Even paintings of desertscape-oriented subject matter like Gentile da Fabriano's *Flight into Egypt* frequently resembled the arid topography of Egypt less than it did the lush-looking scenery of Italy or France.

For several hundred years following the Renaissance, the situation continued. Whatever the status of desert painting, the fact remained that few European artists had seen a desert. Napoleon changed all that.

His invasion of the Egyptian Sahara, in 1798, came at a time when landscape painting was coming into fashion. Coupled with the new Romantic passion for the exotic and the Eastern, and Napoleon's personal propaganda policy of bringing artists along on his military campaigns, desert subject matter became a French nineteenth-century staple. Scenes not only of the Egyptian sands, but also of the Holy Land, Greece (after the Greek war for independence, of 1824) and Algeria (after the French occupation of 1830) began to appear with regularity in the annual exhibitions of the salon in Paris.

Eugène Delacroix, the mid-nineteenth century French master, painted many views of the desert in Algeria. His mercurially colored





canvases tended to be split in focus between the actual vista and the exotic customs of desert peoples. It would be left to the Americans to explore desertscapes completely devoid of human presence.

American landscape painting of the nineteenth century marked the debut of world class art made in America. It is not surprising that Americans excelled at depicting the land. Popular thinking then regarded the soil as both heritage and "manifest destiny" for the young republic. What the grand tradition of history painting was for Europe, landscape painting would be for America.

By the mid-nineteenth century, American artists like Frederic E. Church and Alfred Bierstadt were captivating European audiences with huge panoramic canvases of scenic wonders. Like other Americans, landscape painters migrated to the West and its desert environs, and scenes of Yosemite Valley swept into vogue. Then, the advent of photography changed everything. Dramatic postcard vistas were now left to the photographers, and the American painters, influenced by the French Barbizon landscapists, pursued a more generalized and restrained approach to landscape painting, paving the way for the heyday of the desertscape, which lasted from approximately 1890 through the 1930s.

Painters were initially attracted to the southwestern desert for a variety of reasons. The American imagination, generally, was focused on this region during that time of tumultuous change. The 1890 census had declared the frontier officially closed, although neither New Mexico nor Arizona were to receive statehood until 1912. The Southwest was truly the last frontier, a romantic outpost that drew to Taos an international roster of luminaries on the order of Mabel Dodge and D.H. Lawrence.

Pinnacle Rock, Franz A. Bischoff, 1927. Oil on canvas; 24" x 30". Bischoff's massive rock formations tower above a verdant canyon floor in brilliant tones unfiltered by the crystalline air of the Utah desert. Petersen Galleries, Beverly Hills, California.



ABOVE: *Rolling Desert,* Eliot Clark, 1925. Oil on academy board; 11¾" x 16". Ephemeral spring transforms seemingly barren southwestern land into a flowering tapestry of rolling hills delicately tinted with pastel shades. R. H. Love Galleries, Chicago.

OPPOSITE: *Bedouin Encampment,* Armand Point, circa 1900. Oil on canvas; 39½" x 32". Rendered in the exotic tradition of the Orientalists, Eastern nomads take refuge at water's rocky edge beneath a shimmering canopy of sky. The Mathaf Gallery, London.

At this time the relationship of light and spatial form was painting's central preoccupation. Cézanne's spatially ambiguous depictions of Mont Sainte-Victoire in southern France epitomized this concern. His influence on early-twentieth-century painting was overwhelming. The American desert, unlike the Algerian Sahara, came equipped with the kind of mountainous scenery Cézanne would have appreciated. Those who have experienced its beauty and grandeur can truly appreciate the meaning of "purple mountains' majesty."

But it was not only the scenic terrain and mesmerizing light that kept artists here. Life in the desert is eternally basic, sensuous and, for many, habit-forming. Earth and sand are everywhere, and this earthiness fosters a special connection with oil painting itself. There has probably never been a painter who was not moved by the tactile quality, the rich sensuality, of the oil/pigment amalgam known as oil paint.

Georgia O'Keeffe, perhaps the greatest American interpreter of the desert scene, expresses this precisely when she writes: "Red hills of . . . the same sort of earth you mix with oil to make paint. All the earth colors of the painter's palette are out there in the miles of badlands." She goes on to recall the seashells and other relics of premammalian existence she has found in the desert. To her, the desert represents not only the material embodiment of life, but its actual birthplace millions of years ago.

The great landscapists such as Georgia O'Keeffe and Marsden Hartley managed to distill and invest their work with elemental feelings culled from nature. For many painters the desertscape is an arena for the communication of spiritual discoveries—and spiritual longings. For the rest of us it remains a symbol of vastness and poetic imagination. □

Robert D. Atkins, critic and reviewer for a variety of art publications, currently lectures on art history in the San Francisco Bay Area.



At Pebble Beach

A Welcoming Serenity on the Monterey Peninsula

INTERIOR DESIGN BY ANTHONY HAIL
PHOTOGRAPHY BY RUSSELL MACMASTERS



The spare delicacy of Oriental design served as Anthony Hail's aesthetic beacon for a home in Pebble Beach, California. ABOVE: Pitched, shingled eaves gracefully crown the home's Veranda. OPPOSITE: Adjoining an atrium, a traditional Japanese tokonoma—an alcove dedicated to contemplation of beauty—displays an exotic flower arrangement, a Ch'ing Dynasty scroll and an Edo chest. A lacquered cherry tree trunk enhances the sense of sanctuary, while tile flooring recalls the subtle variations of a Japanese rock garden.

INTERIOR DESIGN is anything but a precise science. Nevertheless, the majority of design projects do follow a similar creative process that leads to their successful completion: a mutual sharing of ideas between client and designer; the original design proposal; and the implementation of the approved plan. There are occasions, of course, when the procedure varies, and the result may be either triumph or frustration. One recent project, by San Francisco interior designer Anthony Hail, happily ended in the desirable first category.

Mr. Hail was asked by a Saudi Arabian businessman, after several hours of conversation, to redecorate a newly purchased Pebble Beach home. There were some factors that made the request somewhat unusual: The owner's wife and four children had not seen the house, and would not until they arrived from Saudi Arabia to take up residence; the home required a new bedroom suite and sauna; complete repainting and furnishing were necessary, from artwork to the linen and flowers on the table, and the installation was to be completed in two months.

The designer's dilemma was twofold: He had to act immediately in order to meet the deadline, yet he had been given little direction by the owner, for whom he was making a







most complete living environment.

"A project such as this one is much more difficult than working with an overly demanding client," Mr. Hail explains. "In that case, at least the designer has a direction from which to build. I had very few clues regarding this family's particular likes and dislikes. Throughout the two-month project I made several calls to Saudi Arabia to discuss various aspects of the remodeling, and the client did come to Pebble Beach once with a number of Oriental rugs.

"The most difficult element of the project was the time factor, and we actually began working on the house before the sale had been completed. I obtained permission from the previous owner to allow the construction crew and painters to commence in what was still his house. I had to have every day of that two months."

To fulfill his obligation to the client and still maintain order in his San Francisco office, Mr. Hail asked New York interior designer Chuck Winslow to work with him on the Pebble Beach project. The proposition perfectly suited Mr. Winslow, who, in fact, had been considering relocating his design firm in California. Now he could explore the possibilities of the West Coast while being involved in an assignment.

Mr. Hail, meanwhile, spent the majority of his time assembling the furnishings. "Quality was in no way sacrificed because of the imposed time constraint," he points out. "I

"The most difficult element of the project was time, and we began working before the sale was completed."



OPPOSITE ABOVE: Light diffused by shoji screens fills the Living Room with a soft opalescence. Molding of koa wood girds the space in a fretwork pattern, which is echoed in the marble fireplace surround. Arrayed in built-in shelves, a collection of antique Chinese and Japanese porcelains bequeaths the meticulous artistry of the Orient. Blending harmoniously with the Eastern theme are examples of Occidental craftsmanship—Louis XVI fauteuils covered in Brunschwig & Fils fabric, an English 18th-century drop-leaf table, and a Giacometti floor lamp. OPPOSITE: Between two Chinese porcelain lamps, frolicsome monkeys enliven a Japanese parchment screen in the Living Room. ABOVE: Framed by the Dining Room window, a Monterey pine's calligraphic silhouette punctuates the mist-tinged landscape. The plumage of a mixed bouquet gaily accents the tablesetting of ironstone dinnerware and Baccarat crystal.



ABOVE: The Master Bedroom's simplified appointments find an arresting foil in an intricately patterned Persian rug. Nearby, a deep alcove paneled in wood affords relaxation amid draperies and cushions of silk from Brunschwig & Fils. Twin wooden bands outline the cornice, which is adorned with a raised seashell motif. OPPOSITE: The Veranda's balustered stone railing and pillars of painted redwood affirm the home's underlying Eastern spirit. In the distance, the bay of Carmel and its backdrop of hills present a gossamer vista of serenity.

was already familiar with a great many pieces available in the marketplace, and a liberal budget enabled me to purchase them. I supplied everything, from the paintings to the china and silver. Actually, this project is the most all-encompassing of any I have done.

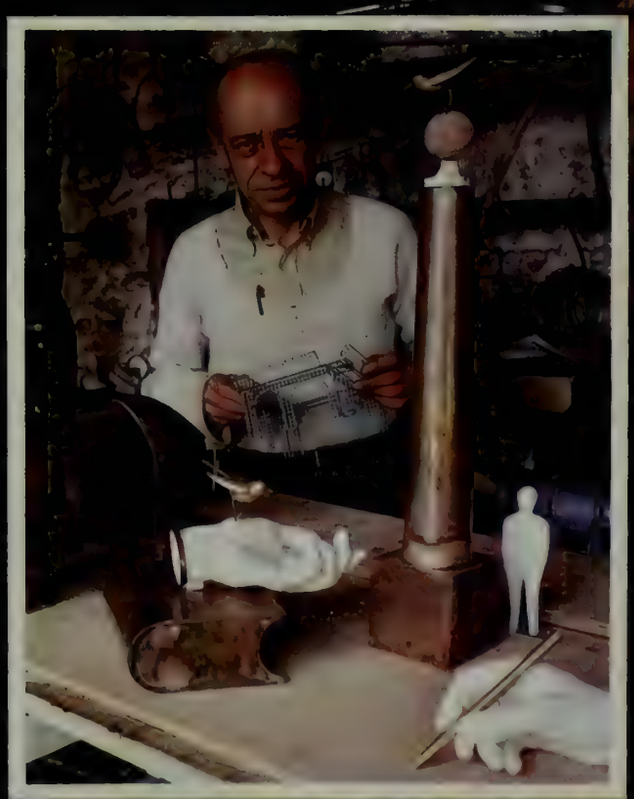
"Because of the great climate difference between Saudi Arabia and the Monterey Peninsula, very few of the family's furnishings could be adapted to the new home. The few personal treasures they did bring I welcomed: Roman glass, fine antique heads, rugs and silk damask.

"The most enjoyable and rewarding aspect of all, of course, was to see the family move in and feel comfortable. Needless to say, I was quite anxious when it came time for them to arrive. I had the draperies open and flowers on the tables, so that the atmosphere would be welcoming. They arrived by private jet and circled the peninsula to view the house and the children's schools before landing and driving to their new home. We continued to work together over the next several months, adjusting the home to their personal way of life and particular interests.

"As I look back at everything, I am still somewhat amazed at what we accomplished in so short a time. The complete trust that was given in a relationship such as this one does motivate a designer to push a little further and work a little harder in order to fulfill that trust." □

—*Cameron Curtis McKinley*





Atelier Lalanne

PHOTOGRAPHY BY MARC LACROIX





FOR A LONG TIME NOW, the fascinating creations of Claude and François-Xavier Lalanne have graced private collections all over the world. The imaginative work in wood and metal by François-Xavier is at first a bit startling: hippopotamuses splashing around in bathrooms; frogs croaking at the edge of swimming pools; sheep grazing on floors and carpets of the most respectable drawing rooms. Recently, as a matter of fact, a flock of his sheep clambered up the escalator of the Centre Georges Pompidou, in Paris, to the alpine heights of the Musée d'Art Moderne.

However, critics have often been reluctant to take the droll Lalanne bestiary with any seriousness. The problem is obvious. In what category do these fabricated animals, disguised as chairs and writing tables and bathtubs, belong? Are they furniture, or are they sculpture? "Simply think of them as Lalannes," say the two creators, with calm reasonableness, for they have never exactly considered themselves either artists or craftsmen. The precise definition



OPPOSITE: Amid the fanciful creations by herself and her husband, Claude Lalanne pauses in her atelier at their rustic home in Ury, France. INSET: François-Xavier Lalanne holds a maquette for the garden he is designing on the former site of *Les Halles*. His Rhinoceros Box and parts of a monument to Balzac lie before him. TOP LEFT: Outside Claude's studio, her husband's marble and steel bird chairs playfully counter a statue by Coustou. TOP RIGHT: The greenhouse doorway frames a fiberglass frog chair. ABOVE: A flock of Lalanne sheep woolgather at the Centre Georges Pompidou in Paris.

of their work is difficult to reach. In the past, for example, their studio in Montparnasse had all the cluttered appearance of a mechanic's workshop. There were soldering irons, bits and drills everywhere, electroplating baths—as well as an enormous and haphazard collection of objets trouvés used in their work.

Even today, their house in the country, in a village on the edge of the forest of Fontainebleau, has much the same atmosphere. It is difficult to realize that this used to be a farm supplying the nearby city of Paris with fruits and vegetables and the famous cream cheese of Fontainebleau. The Lalannes have become country people, and very honestly they have installed themselves in the manner of village blacksmiths.

There is little doubt that they acquired the village house in order to give their lives an orientation that is at once creative and practical. During the years they lived in Paris they did a variety of work for others, such as the décor they created for the Christian Dior boutique. At the same time,

however, François-Xavier was beginning to learn the techniques of working with copper and brass—the metal horses he created for the ballet choreographer Maurice Béjart for the Paris Opera are an example—while Claude, in work she was doing for the house of Lanvin, was making herself a master of electroplating. Instinctively, they were becoming restless with such ephemeral work as window decoration, boutique décor and stage sets. This dissatisfaction surely led them to begin a reevaluation of the traditional rules of furniture design, and they decided to work entirely for themselves.

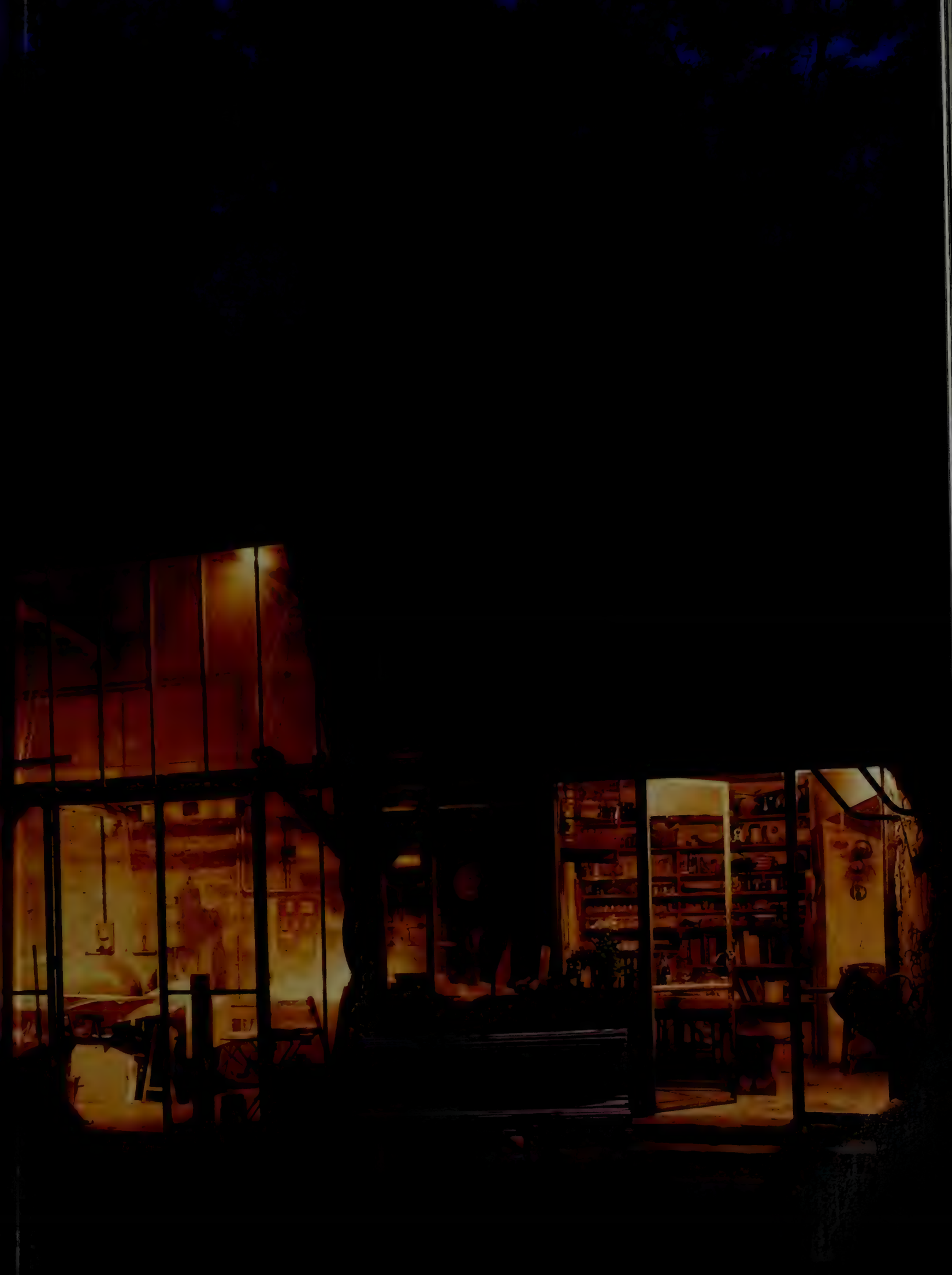
Soon people of imagination became enchanted with the unique vision of the Lalannes, with the monumental insolence of such works as their *rhinocrétaire,* a desk in the form of a rhinoceros, used by the architect Emile Aillaud. Other commissions followed: Yves Saint-Laurent ordered a bar, for example, and designer Karl Lagerfeld a drawing table. Eventually, gallery owner Alexander Iolas began to promote their work.

"Why is a raven like a writing desk?" the Mad Hatter asked Alice. And, in the same vein of reasonable insanity, the Lalannes see no reason why a rabbit with floppy ears should not serve as a weathervane. Basically, what they are doing is giving reality to the dreams of poets—and of children. Did you never dream of a hippopotamus splashing in a stream? With unimpeachable, if slightly mad, logic, the Lalannes produced their bathtub design in the form of that frolicking animal. And what child has not pretended to smoke a banana as if it were a cigar? Naturally the Lalannes have obliged with a cigar box in the form of a banana.

Their heads filled with such



From the courtyard, lofty windows reveal the constructive clutter of François-Xavier's atelier, filled with tools, models and works in various stages of completion. Linen curtains are hung outside the studio, protected from the fallout of artistic fervor. Appearing to gaze into the studio, a plaster model of a donkey that opens into a desk is M. Lalanne's pun on the expression *bureau en dos d'âne*—a term for a drop-front desk.



"Why is a raven like a writing desk?" the Mad Hatter asked.









TOP LEFT: M. Lalanne's massive hippopotamus of molded polyester conceals a basin in its mouth and a bathtub in its back. TOP RIGHT: Claude Lalanne applied galvanized copper to such natural objects as seedpods and crab claws to create provocative candleholders and tablesettings. ABOVE LEFT: An antique kiosk ornament and a crumple of paper were transformed by Mme Lalanne into a lamp. At left, a bronze sculpture, *La Petite Fille à la poule,* expresses another facet of her oeuvre. ABOVE RIGHT: By cutting a ladder in half, M. Lalanne constructed a staircase; a Max Ernst engraving adorns the first landing. Nearby perches an open Rhinoceros Box. OPPOSITE: The round, hinged sections of a leather, steel and brass table by M. Lalanne allow it to be rearranged into other configurations.



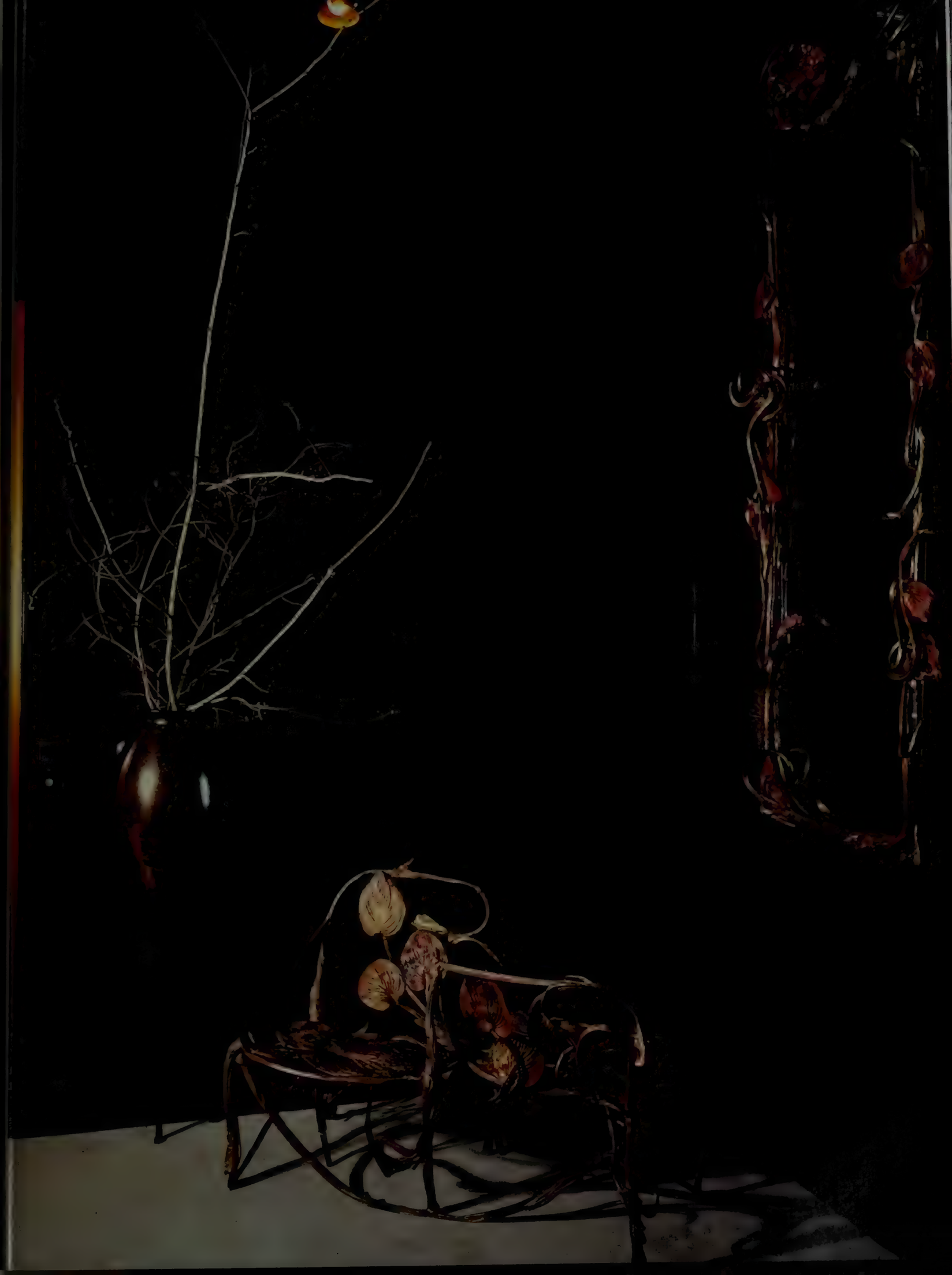


dreamlike furniture, the Lalannes pay little attention to filling their own house with consciously decorative objects. The furniture they have was acquired at local auctions or gathered from family attics. The result is a somewhat haphazard collection of rustic pieces from the period of Louis XVI through the early 1900s, along with some venerable upholstered pieces from the Second Empire. Everywhere their approach is casual and imaginative. A sheepskin—clearly there are many on hand—is thrown carelessly over a steel armchair, for example, and a crumpled piece of paper is the shade for a kiosk ornament serving as a lamp. Everything, transformed by the infectious humor of the artists, undergoes a sea change of startling dimension.

Far from being egotistical, the two artists refuse to have their work mass-produced, but their output is generous and brings pleasure to many. The work of the two Lalannes does bring joy, and this fact has recently been recognized by the city of Paris. François-Xavier has been asked to design a garden to occupy what used to be the great markets of *Les Halles*. One part of it, set aside for children, will be designed by Claude herself. The results can only be charming and unique, surely providing yet another example of the couple's rare imagination and the appeal of their compelling creations.□

—Jean-Louis Gaillemin

ABOVE: In the Master Bedroom, François-Xavier's woolen rug offers a unique perspective on sheep. What appears to be a pair of ostriches balancing an egg is actually his version of a bar. The wings open to reveal containers for wine; the egg contains an ice bucket. OPPOSITE: Claude molded galvanized copper over natural elements to create a sinuous love seat and mirror for Yves Saint-Laurent's Paris apartment.





Architecture: Hugh Newell Jacobsen

PHOTOGRAPHY BY ROBERT C. LAUTMAN











PRECEDING PAGES: A stately residence designed by architect Hugh Newell Jacobsen is a bright presence on a 1,000-acre Kentucky horse farm. OPPOSITE AND TOP: White-painted brick columns define this architecture, recalling not only the Greek Revival mansions of the South, but also the stoas of ancient Greece. Providing structural support throughout the house, the columns permit widespread use of glass walls, resulting in a graceful balance of shelter and openness, solid and void. The house sits on a pedestal bounded by a low brick wall capped with polished marble. ABOVE AND ABOVE RIGHT: In two views of the Entrance Walk, the geometric shadows of slender overhead beams enliven the imposing colonnade.

THIS HOUSE OF WHITE COLUMNS, by Washington, D.C. architect Hugh Newell Jacobsen, is at once animated and immensely solid as it commands a hilltop on a thousand-acre Kentucky farm. The strength of the columns—eighty-six in all, of white-painted brick—finds counterpoint in the openness of glass walls. The brilliant and stately tone of the white itself is enlivened by the shadows created by slender beams overhead.

Seen from a distance, the house, designed for Mr. and Mrs. Donald Johnson, sits easily on the land, in the heart of bluegrass country, where an unusually hearty variety of grass grows to a height of ten inches, fed by underground springs. On a rolling landscape of this kind, the long low structure, crowned by three chimneys, presents a picture of elemental shapes rising directly out of the ground, a strong object lying between the land and the sky. Mr. Jacobsen remarks, "The dark green







of the grass meets the blue sky in a way that reminded me of an Ellsworth Kelly painting, where the horizon is a clearly articulated knife-edged line, sharply marking the meeting of the ground and the air."

The house, like the white line that separates and highlights two primary colors in a contemporary painting, never blurs the distinctions between the man-made and the natural, but rather, profits from their contrast. Just as the architect invites nature in by the extensive use of glass, he also extends outward the proper realm of the house by placing islands of travertine on the lawn. In fact, the house itself sits on a formal pedestal faced with white marble that seems to stop the slopes that roll right up to its base. Transitions from the fields to the lawns, to the polished islands set in the lawns, and finally to the fine travertine floors of the interiors, occur almost subliminally, so the building is never obtrusive or preemptive. This interplay is apparent even in such details as the way the white crushed marble driveway curls around the lawns on the approach.

A repetition of materials and a sly altering of elements make entering the house less a separation from the outside than a transition to another state just as natural. The admixture of shadows created by beams above the open entry walk is continued beyond the front door into the entrance hall, a space that is covered







OPPOSITE TOP: The Entrance Hall runs the width of the house. The overhead beams continue indoors—now covered with glass skylights—providing counterpoint to the rhythm of the ever-present columns. OPPOSITE ABOVE: A view from the Dining Room displays the continuity between exterior and interior and shows the opening of the house toward scenes of the rolling landscape. The travertine of the floor extends outside as a sort of formal platform for the house, diminishing into marble islands on the lawn. ABOVE: In the monochromatic Living Room, where the ceiling is raised to eleven feet narrow clerestory windows admit bands of sunlight that play across the walls. ABOVE RIGHT: View-framing pillars stand beyond a glass Bathroom wall, exemplifying the rootedness of the design in a landscape it carefully arranges. RIGHT: Viewed through the windows of the Master Bedroom, the top of the pedestal wall demarcates the man-made order of house and lawn from the surrounding fields of thick bluegrass. The airy openness of the house is balanced by a reassuring sense of its being a secure private island on the land.



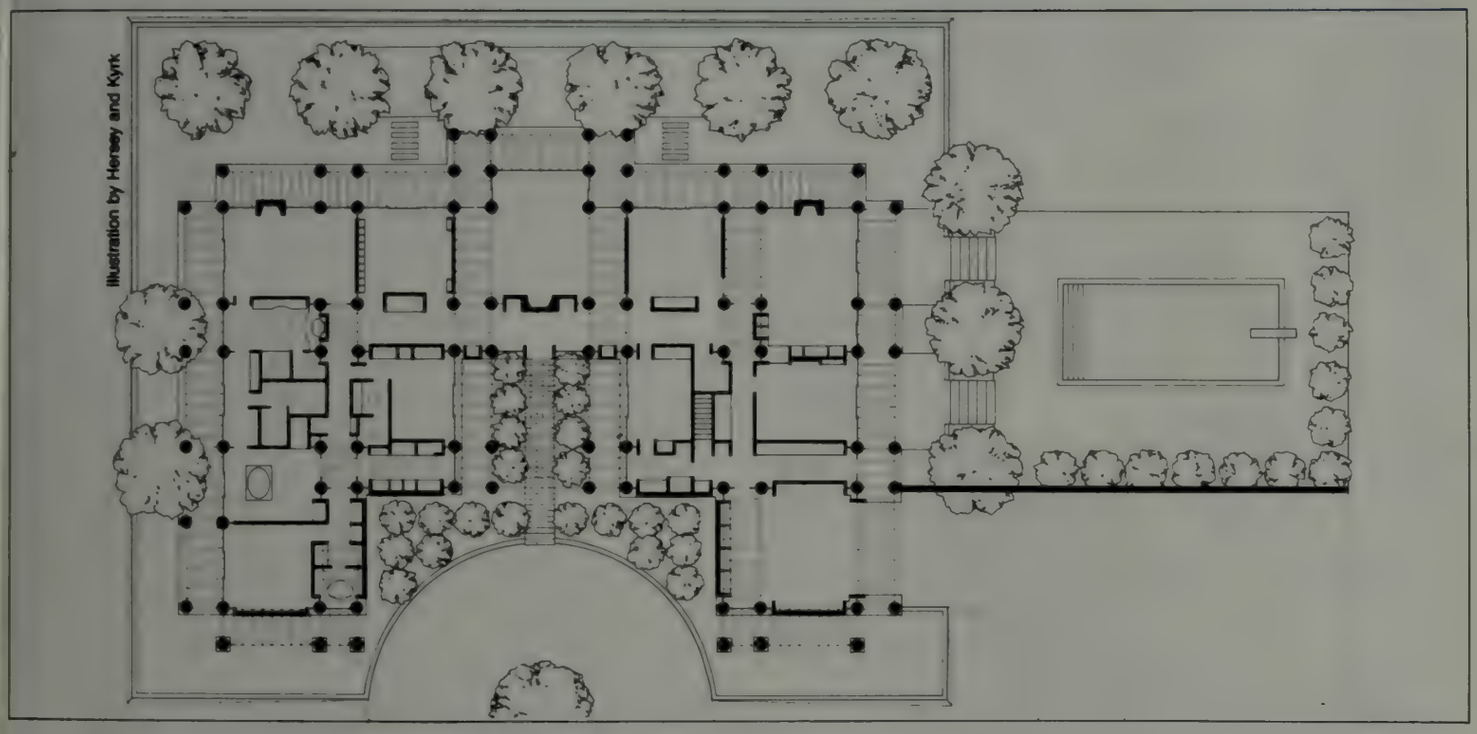


by skylights of clear insulated glass. Thus, walking into the house is a comfortable passage, rather than a sudden abrupt shutting out of nature.

The nine-foot white brick columns that make up the Greek-style stoa, or portico, that wraps the house continue through the interior as constant reminders of a strong, formal order. The roundness of the columns offers an animation that would be lacking with square or rectangular piers. The columns are interspersed with walls of glass that bring views of nature into the carefully ordered scene; the large glass panels are set into slits in the columns themselves, allowing the two materials to meet in an apparently seamless fashion. For all their imposing presence, the columns provide a flowing rhythm throughout the interior, creating a freedom of motion usually associated with the out-of-doors.

The large window walls give an expansive feeling of extra space, as the rooms "borrow" from the outside. In the living room, white walls and white linen coverings for the furniture embrace the outdoors in other ways as well, acting as canvases for the projected shapes, shadows and qualities of light cast from the outside as the sun moves around the house. Since there are no interior moldings or formal doorways, rooms also borrow space from the hallways as naturally as they do from the immediacy of the view. Mr. Jacobsen





TOP: The driveway, a luminous sweep of crushed white marble, rises to the Entrance, heralded at dusk by a concentration of welcoming light. At the corners of the colonnade, the edge of the overhang rests lightly on the massive columns. The wall at right shelters the swimming pool. OPPOSITE ABOVE: Pairs of columns punctuate the radiant low silhouette of the house, illuminated from within. The Games Room, left, and the Kitchen, right, open onto the broad swimming pool terrace. ABOVE: A plan shows the house as an exercise in classicism, displaying both symmetry and admirable proportions. The black dots represent columns, graphically emphasizing their profusion and importance in giving rhythmic definition to the design.

has increased the feeling of spaciousness in the living room by raising the ceiling to a height of eleven feet and lighting the room from above with clerestory windows. Raising the ceiling just two feet above those of the rest of the house announces the primacy of the living room without taking away from the easy familiarity of the space, providing the proper contrast with the nearby dining room, which has, appropriately, a different feeling—both cloistered and intimate.

Functional areas of the house, like the kitchen, show a commodiousness and ease of movement that is appropriate to a house that is the center of a large working horse farm. A comfortable work island separates a small dining and sitting area from the cooking space. Two doors connect the kitchen with the dining and living rooms, taking away any sense of confinement or isolation. The kitchen opens to the pool area, as well,

continued on page 148



Rustic Appeal of a Greek Island

A Retreat on Hydra for Mr. and Mrs. John McGuire

INTERIOR DESIGN BY ANDREW DELFINO, ASID ARCHITECTURE BY EDWARD TUTTLE
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT





OF THE MYRIAD ISLANDS that cluster around the Greek mainland, Hydra is probably the most visited. As the steamer rounds the northeast coast of the Peloponnesus, the island rears out of the Aegean like a gigantic marine reptile, its cliff shores plunging into a fathomless ink blue sea. Craggy and forbidding, strangely lacking in tourist-enticing sandy beaches and walks through vineyards, groves and temples, Hydra has won its popularity through sheer grit and force of personality. With its deep well-protected harbor and a view from the island's summit that takes in the Saronic Gulf, Athens and the Cyclades, Hydra became the naval base of the Greek patriots in their struggle for independence against the Turks in the 1820s. Over 40,000 people lived here in 1821, and the Greek navy could boast 150 ships. Most of the wealthy shipping families of Athens owned, and still own, houses on the slopes of the port, though steam navigation has cut the population to less than a tenth of what it once was, with sponge fishing as its only livelihood until the tourist trade began.

Up to World War II many of the big square houses stood empty and neglected, but the 1950s saw an upswing in international interest. Painters and writers from other countries discovered the Spartan appeal of the island, and the Athens School of Fine Arts opened a branch in one of the old family mansions, welcoming students from everywhere. Over the years the simple cafés and taverns around the edge of the port served more and more summer residents

The stark beauty of the Greek island Hydra inspired the plan of designer Andrew Delfino and architect Edward Tuttle for Mr. and Mrs. John McGuire's hillside retreat. OPPOSITE AND LEFT: A pergola covered with grape vines shades the Dining Terrace, where vivid flowers brighten pristine whitewashed walls. Extensive reconstruction of the 1830s dwelling complex maintained the spirit of 19th-century Greek island architecture. Chairs were designed by Mr. McGuire. ABOVE LEFT: Shadows pattern a Passageway between two sections of the residence—the living and dining area on the right and the bedroom and kitchen on the left. Sunlit steps lead to an upper terrace.



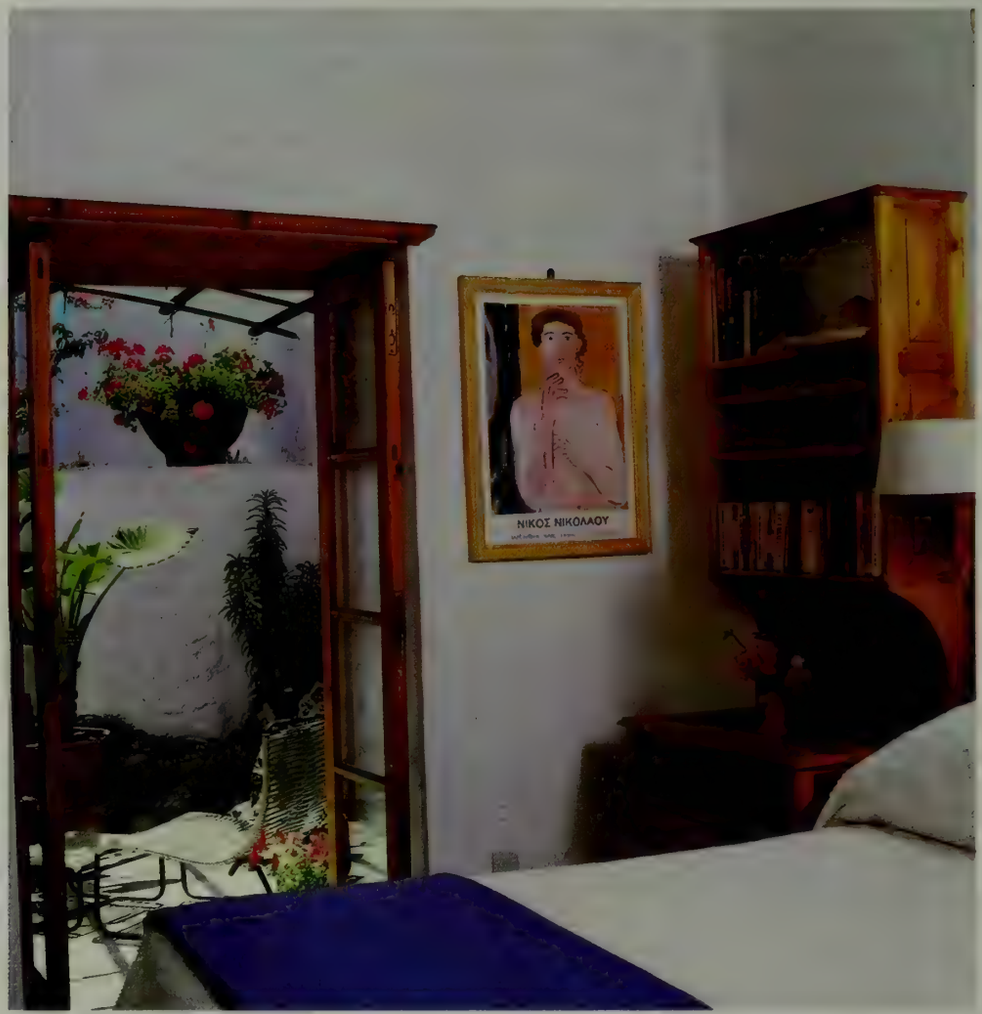




from London, Paris, New York and Sydney, who discussed art and history over their ouzo and sliced squid. The old houses standing closely together along the steep donkey trails—often with only a well in the garden for water, and a hurricane lamp for light—found tenants every summer and were eventually decorated—some quite lavishly and in styles undreamed of by the natives.

When the American furniture designer and manufacturer John McGuire and his wife thought of buying a house on Hydra four years ago, they looked around for a place that was simple and easy to maintain. It was unlikely that business would allow them to spend long stretches of the year there. The house they chose was perched rather high, about three-quarters of the way up the slope on one side of the harbor, looking down over the port and out to sea. Originally the house comprised two smallish blocks of servants' quarters surrounded by a high white wall, which went with a much larger house farther up the slope. "We loved the view," John McGuire explains. "The size suited us, too. But we had several years of work ahead of us. The outer wall was crumbling away and had to be rebuilt entirely. Then we decided to restructure the house and open it

LEFT: Walls of indigenous rock and Vólos stone flooring unify the combined Living and Dining Areas and the adjoining terrace. Complemented by small Chinese bamboo tables, furniture by McGuire echoes the informality of the natural pine ceiling and detailing. Antique delft vases adorn the hearth. ABOVE: The Dining Area's simplicity, quietly punctuated by a modern Macedonian tray, places unrivaled attention on the panorama of rocky slopes and harbor. As stark as the terrain, a Greek portrait of a woman adds a touch of bright color.



up to the view and the terrace, using larger doors and windows." The work was accomplished with the help of interior designer Andrew Delfino and architect Edward Tuttle.

On the terrace there are wooden sofas and easy chairs with Aegean-blue cushions, creating an outdoor living room, and the sweep of terrace continues to the other side to form a patio fringed by a grape arbor and ending in a semicircular alcove seat in whitewashed brick. The living room is very Greek in tone, with plain whitewashed walls and a ceiling with heavy unpainted beams characteristic of most of the old island houses. The windows open onto the harbor, and it is the sort of view that makes ornament superfluous, though several contemporary paintings add vivid color. All the furniture is McGuire-designed, chosen for simplicity as well as elegance, and the thin rattan chairs and tables allow for all the space that is possible.

The heart of the house is, of course, the terrace, with its greenery, its shade and its sun. The McGuires have also cut steps into the outer wall of the living room, leading up to the flat white rooftop. There are nights when a yellow road of moonlight streams across the strait from the mainland coast. And there are nights when it is possible to imagine long-ago battles and the sounds of tragedy blowing in from Agamemnon-haunted Mycenae and Argos beyond the blackening hills. Stars and jasmin work their wonders on the mind. □

—*Adrian Cook*

ABOVE: The informal theme continues in the Master Bedroom, where a poster by Nikos Nikolau evokes classic memories. Geraniums and petunias, suited to the dry climate, bloom dauntlessly on the sunny terrace. RIGHT: The harbor offers a peaceful backdrop for tea on the Dining Terrace. Too steep for cars, the ancient cliffs are undisturbed by roads; houses cluster along the donkey trails.



The Collectors: Honoring Contemporary Art

Dr. and Mrs. Jack M. Farris in California

INTERIOR DESIGN BY RUFUS G. RODGERS
PHOTOGRAPHY BY DAVID GLOMB



HIGH ABOVE THE CLIFFS on the southern California coast is a house owned by Dr. and Mrs. Jack M. Farris, which seems almost to have a single purpose: to pay tribute to a group of contemporary artists. Art, indeed, is the raison d'être for the design.

"When we moved in, I had the paintings and the piano, but very few furnishings," explains Mrs. Farris. "So we could start from scratch and find things that were just right for the paintings." There is almost a reverence toward the paintings, which bring as much joy and pleasure to the owners as any other personal belongings. "I don't know why a given painting appeals to me. I respond to color, I like a certain elegance and strength," Caroline Farris comments.

Designed by Rufus G. Rodgers, the southern California residence of Dr. and Mrs. Jack M. Farris offers a spacious backdrop for a distinctive collection of contemporary art. OPPOSITE: A lofty ceiling makes the Living Room just right for the exhibition of sizable canvases such as Francis Bacon's *Sphinx I*. A Korean vase lends simple adornment atop the Steinway piano. ABOVE: In the Living Room, a pre-Columbian dog from Veracruz poignantly complements the timeless geometry of Frank Stella's *Concentric Squares*. The banquette is from Ken-Wil.



Contemporary art, indeed,
is the entire raison d'être for the interior
design of the house.











Intermingled with works by Frank Stella, Hans Hofmann, Morris Louis, and Tom Wudl are lithographs that have been collected by Dr. Farris.

"I became interested in art because of my daughters," says Jack Farris. "Through one—a gallery director, art critic and writer—I began collecting lithographs. In the early 1960s I bought the Jasper Johns black and white *Numbers*, several individual pieces and some Lichtensteins. I've continued to learn from my wife."

Both their collections share the house. "I looked for three months before I found this particular house," says Mrs. Farris. "We had several requirements, and I was nearly ready to give up. I wanted a pool, because Jack likes to swim every day. And, if you live on the coast, it's nice to have a view, though it's not absolutely necessary. Most important, perhaps, I had hoped to find a house where there would be room for some of the larger paintings." All three requirements were met at last in every way.

Little was changed in the house. Interior designer Rufus G. Rodgers wrapped a wall of Texas limestone with cedar, removed a freestanding copper fireplace and added shutters against the glare. Even though windows are chemically treated to shut out ultraviolet rays, Caroline Farris has been advised by museum directors to keep the shutters closed.

"One thing about California artists is that they are interested in working with new materials. Ron Davis worked with plastic, until his doctor told him the toxic fumes were injurious to his health. Frank Stella is interested in painting for its own sake. His work doesn't have frames that say, 'This is a painting of something.' There are no boundaries."

Friends often ask her how she decides what paintings to acquire. "It's very simple: I buy only what appeals to me. Even though there are gallery owners whose knowledge and taste I respect, and museum directors from

OPPOSITE ABOVE: Queen Anne chairs lend contrast in the Living Room, where treated and shuttered windows protect the abstract paintings' vivid tones. A rectilinear emphasis governs works by Ron Davis (right) and Hans Hofmann (center); a Morris Louis canvas brightens the adjoining Galleria with a waterfall of color. OPPOSITE: Contemporary works by (left to right) Ed Moses, Barnett Newman and Charles Arnoldi offer intriguing variations on a linear theme. ABOVE: Régence chairs, cushioned in Scalamandré silk, surround the Dining Room table with buoyant stripes; Baccarat champagne glasses add to the sparkle. Texture elaborates a work by Tom Wudl.

whom I've learned, what I own comes down to what I like. There are certain artists who are excellent, but I don't collect them, because their work holds no appeal for me. The main thrust of my collection is twentieth century. You surely have to have some direction in collecting, and I like to have things that are important—the best work being done now.

"So often people think I like only abstract art. Not at all. But, if I am shown a painting by an artist today who is doing work in the style of Matisse, I would prefer to have a real Matisse. I love old masters as well, but I would want a real Rembrandt. So we collect what we can. We had a very nice de Kooning, which we gave to the museum, but we were too late for Jackson Pollock, since the cost of his paintings became prohibitive."

There is a definite compatibility between the house and its art collections. With ceilings that rise to twenty feet, tabletops free of clutter, and furnishings designed to focus on paintings, special honor is given contemporary art—for the enjoyment of two dedicated collectors. □

—*Suzanne Stark Morrow*



RIGHT: In the Master Bedroom, digits emerge from diffuse horizontal bands of color in a series of lithographs by Jasper Johns. Nearby, a Lichtenstein lithograph depicts a stalwart bull. Carpeting from Stark sets off the commodious bed and an upholstered bench, both by Ken-Wil. ABOVE: In the Powder Room, amplified by mirrored reflections, five Matisse lithographs reveal the artist's enduring fascination with odalisques and nudes. The pedestaled sink with vanity appointments is by Sherle Wagner.


9

Historic Houses: The Dowager Empress

A Palace in Peking's Forbidden City

PHOTOGRAPHY BY HERMAN WONG









Home of eight Ch'ing emperors, the Yang Hsin Tien Palace, built during the Ming Dynasty in Peking's Forbidden City, often is associated with its most celebrated resident, the dowager empress Tzu Hsi. OPPOSITE ABOVE: Crowning the Entrance Gate's tiled roof, ridge pieces bracketed by figures resembling devils and dragons comprise a "mantle of heaven," thought to avert disasters. Ceramic ornamentation enriches the polychromed façade. OPPOSITE BELOW: Calligraphy adorns a side entrance. ABOVE: In the Central Throne Room, silk cushions of the dowager empress's favorite pastel hue cover the low throne. Jade Fu dogs stand silent guard. LEFT: The Central Throne Room's dome represents a "well of heaven," in which a rain-invoking dragon pursues the protector against floods, a pendant "pearl."

THE YANG HSIN TIEN PALACE in Peking's Forbidden City was built between 1368 and 1644, during the Ming Dynasty. It was not until the Ch'ing emperor Yung Chêng came to power, in 1723, that the palace became the private living quarters for the regent. From then until the fall of the Ch'ing empire, almost 200 years later, however, Yang Hsin Tien was home for eight of the ten Ch'ing emperors. It was the setting not only for the private lives of the rulers, but for court activities as well. China's fate was often decided here, and whispers of old political and military intrigues still haunt its halls.

Perhaps the most renowned occupant of Yang Hsin Tien was the dowager empress Tzu Hsi, who, as regent for three boy emperors, controlled the Celestial Empire for nearly fifty years (1862–1908). As de facto ruler of over 400 million people, she





TOP: In a Sitting Room, a palisander table and chairs, with elaborately carved floral motifs, exemplify the strength and symmetry of Ming design. The chairs, usually carved from a single block of wood, include such functional detailing as legs with stretchers, which kept the sitter's feet from the cold floors. ABOVE: Two thrones, one behind the other, endow the Eastern Throne Room with dual majesty. Here, as regent for three boy emperors in the 19th century, the dowager empress Tzu Hsi ran the affairs of state from a throne behind the silk curtain. OPPOSITE: In the late afternoon, her court responsibilities fulfilled, the imposing Tzu Hsi retired to the "Casual Retreat" Room with her Tibetan sleeve dogs, to enjoy a pipe of opium. Chinese lanterns conceal electric lights, which were introduced in China in the late Ch'ing Dynasty.



In 1925, Yang Hsin Tien was restored, with many of its original furnishings.

was one of the most powerful women of her time, and her influence reached far beyond China.

Born of an aristocratic Manchu family, Tzu Hsi entered the palace as a concubine and rose to power by presenting the emperor with his first male child. After the death of the emperor, Tzu Hsi and the emperor's wife became co-regents for the five-year-old heir. Holding joint audience, they were screened from the gazes of kneeling ministers and petitioners by a thin yellow silk curtain. When her son, the boy emperor, was old enough to sit on the throne, Tzu Hsi whispered instructions to him through a bamboo screen behind his throne.

To perpetuate her power, Tzu Hsi is thought to have helped her co-regent depart this life and "ascend the chariot for her distant journey"—leaving Tzu Hsi in complete control. She is also accused of causing the early death of her own son, of encouraging the "suicide" of his pregnant wife, and of executing all those who dared to challenge her in any way or undermine her influence.

The architecture of Yang Hsin Tien follows the late Ming style seen throughout the Forbidden City, but the palace was renovated under Ch'ing rule, and it is difficult to say precisely where Ming ingenuity blended with Ch'ing preference for the orthodox. As a rule, however, the Manchus attempted to follow all the older Ming traditions.



Instilling subjects with awe, billows of fragrant smoke rose from censers such as the stylized bronze phoenix in the Front Courtyard. A symbol of the empress's power, the phoenix, widely represented throughout the court, gained ascendance during the dowager empress's reign.

The Ming influence is plainly evident in the massive single-hipped roof extending over a wide gallery in front. Two freestanding gate buildings provide privacy, screening the palace entrance. The roofs of these, as well as the roof of the palace, are crowned in glazed tile, with finials edged in colorful patterns ranging from lively yellow to deep blues and greens. Many of the vertical surfaces are encased with colored tiles arranged in decorative patterns; bracketed cornices, entablatures and pilasters are often tiled or painted in a mosaic sparkle of polychrome that contrasts brilliantly with the Han Dynasty "white jade" marble of the entry stairs. Walls of plaster, and solid wood surfaces, once painted a bright vermilion, have mellowed over the centuries into softer gradations, ranging from dusty cinnabar to a warm *couleur de rose*.

The private apartments in Yang Hsin Tien were, for the most part, rather sparsely furnished. Comfort was provided by cushioned benches and low blackwood chairs. The dowager empress kept two maidservants on constant watch in her room, while six eunuchs stood guard in the antechamber.

Despite all this attention, Tzu Hsi is thought to have had frequent private liaisons with Duke Jung Lu, the man to whom she was betrothed before her summons to the palace. The duke used the secret underground tunnels crisscrossing the Great Within to reach her chambers, where a bolted trap door was hidden beneath a rug. These rendezvous led to widespread belief that Tzu Hsi gave birth to a little girl fathered by Jung Lu. The duke brought up the girl, whose son was chosen by Tzu Hsi to become emperor—the last of the Ch'ing Dynasty.

After the Revolution of 1911, the deposed emperor continued to live in Yang Hsin Tien until he and his small court of eunuchs and military guards were driven out, in 1924. The following year, Yang Hsin Tien was restored, with many of its original furnishings, to become part of the Palace Museum, but for those who remember Tzu Hsi and her remarkable reign, the old building will always be known simply as the Empress's Palace.□

—Lynn M. Osen and Herman Wong

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giving this working room an unusually rich and lavish feeling.

The outward orientation of the interiors extends to the bedrooms and other less public portions of the house. Because the residence is on such an extensive acreage, the usual concepts of privacy do not strictly apply; there are not likely to be any strangers nearby. Every window reveals the landscape, as the fields are framed by the familiar white columns.

In this extremely classical design, no elevation has primacy over the



A close view of a long sun-washed portico in Mr. Jacobsen's design reveals the texture of the columns to be sensuous rather than austere.

others. Seen at an angle or directly on center, the gleaming structure on a pedestal rides the slope in a way that is never at odds with the landscape or with the gray barns of the working farm. Mr. Jacobsen clearly appreciates that the special quality of this land can be honored only if it is not opposed. But the bluegrass country of Kentucky is not really wild territory. It has traditionally been a region to be shaped, moved and molded by man. So just as this house recalls a nineteenth-century pillared Greek Revival southern mansion, it has another, clearer, affinity to the miles of fence that twist and turn over the land in Kentucky, never violating nature, but allowing the eye to focus and appreciate its order.□

—*Ross Miller*



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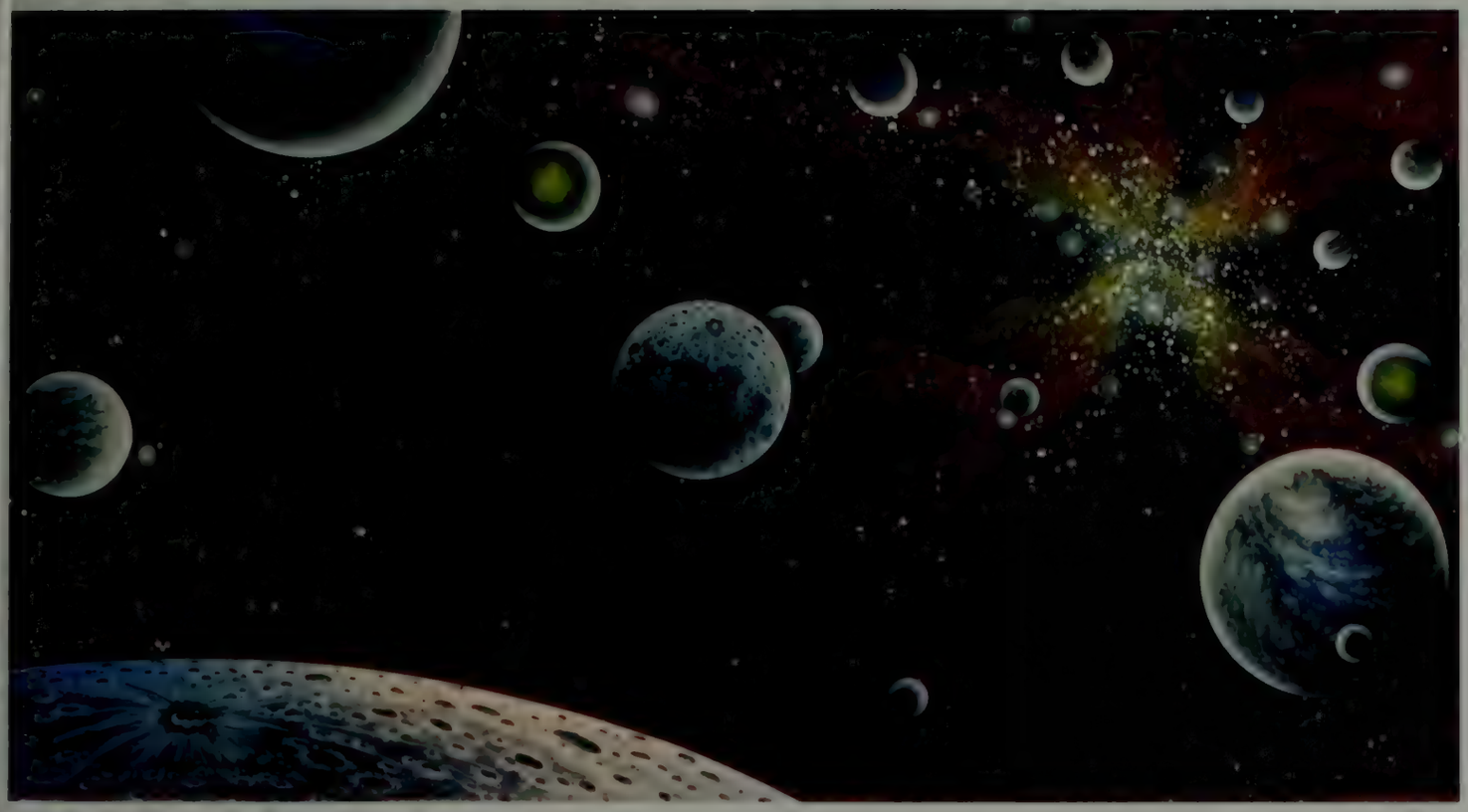


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A new painting by Mark Rickerson offers opportunity for JS&A customers in this exclusive print offering.

The painting above is by one of America's fastest rising American artists, Mark Rickerson. Rickerson's works represent some of the most popular space paintings ever created and they have been displayed at some of America's leading galleries and purchased by many space-age companies.

About one year ago, JS&A's president was traveling through Honolulu on a trip back from the Far East when he stopped by an art gallery to examine some paintings.

PRESIDENT'S IDEA

While in the gallery he saw one of Rickerson's works. Since JS&A markets space-age products, our president thought it would be a great idea to feature one of Rickerson's paintings on the next cover of JS&A's space-age catalog.

So he bought the painting and traveled to the Hawaiian Island of Maui, where he met with Rickerson in his studio to discuss reproduction rights. Rickerson refused. His paintings were growing in value and he did not want to commercialize his efforts at that stage of his career.

PROGRAM UNACCEPTABLE

Several months later however, our president received a call from Rickerson. The artist wanted to know if JS&A would be interested in offering limited edition prints exclusively to its customers, many of whom would appreciate the subject matter because of their interest in space-age electronics.

This time we refused. Rickerson wanted JS&A to offer 300 signed and numbered proofs for $200 each. A typical JS&A response, however, would far exceed the available prints and we would have to return too many orders. In addition, Rickerson had been getting $350 for his prints and we didn't understand why he would lower his price.

RICKERSON'S PLAN

But Rickerson had a plan. Those who would respond to our offer would have their name placed in a computer and at the end of our promotion, the computer would randomly select 300 people eligible to purchase the prints. All respondents however, would make up his personal mailing list.

In the future, whenever a new Rickerson print would be announced for $350 or more, those on his personal list would be eligible to purchase that print during the next three years at only $200 regardless of Rickerson's status, fame or the value of his paintings.

Rickerson looked to this promotion as a way of establishing himself and his art firmly as a major factor on the American art scene and at the same time establish a strong following. JS&A in turn has not only agreed to assist Rickerson in that goal, but will be actively promoting his art and his products during the next three years. This offer to participate in his print program will end on February 28, 1981 and only those who respond will be allowed to participate during the next three years.

26 SEPARATE PLATES

Rickerson's painting shown above is called 'Space Scape,' and is one of a series of four that will be offered in this program. Space Scape is a spectacular view of outer space and expresses mankind's relationship to space in a dazzling display of colors, planets and shapes.

The serigraph prints are as spectacular as the original. Limited to only 300 hand-signed and numbered proofs, there are 26 separate overlaid colors from 26 separate silk screens to reproduce every exact detail on 100% museum-quality PH-balanced paper. And they are large—a 30" x 40" image size delivered in a well-constructed and protected carton.

PAINTING OFFERED

Later the original painting will be offered to the general public for $10,000, or for $5,000 to anyone on Rickerson's list on a first-come first-served basis.

There is no obligation to enter and no money is required. Simply fill in the information requested on the coupon and mail it to: One JS&A Plaza, Northbrook, Illinois 60062.

Each participant will be sent an acknowledgment letter with a number. The program will officially close on February 28, 1981 and those selected to receive the print will be notified directly by a public accounting firm by March 15, 1981. There is a strict limit of one entry per person and our computer will automatically reject duplicate applications. If for any reason you are dissatisfied with your purchase, you may return your print anytime during the next three years for a full refund.

Participate and join with us in a great opportunity to own a print from one of America's fastest rising American artists and become part of a select group. Send in your free reservation today.

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Please accept this coupon as my eligibility for participation in the random selection drawing for the print shown above. I understand that I am under absolutely no obligation and that I will be eligible in future programs whether I obtain the print or not.

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Collections with Distinction

by Sir Francis Watson

WHEN RUDYARD KIPLING WROTE: "There are nine and sixty ways / Of constructing tribal lays / And every single one of them is right," he might have substituted "forming a collection" for "tribal lays," if the words could have been forced into the rhyme. For the number of ways of building up a collection is almost infinite. Collections can be as vast as the British Museum or as small as my childhood favorite, the tiny museum in Pevensey Castle on the south coast of England. The former aims at embracing all branches of knowledge and occupies six huge buildings. The museum at Pevensey is at the other end of the scale and occupies a single room devoted solely to the taxidermist's craft, or rather to the lifework of a single taxidermist. This man did not spend his life stuffing moose heads and oversize fish. Instead, he created dozens of *tableaux non-vivants* composed of small, familiar animals.



GARY BERNSTEIN

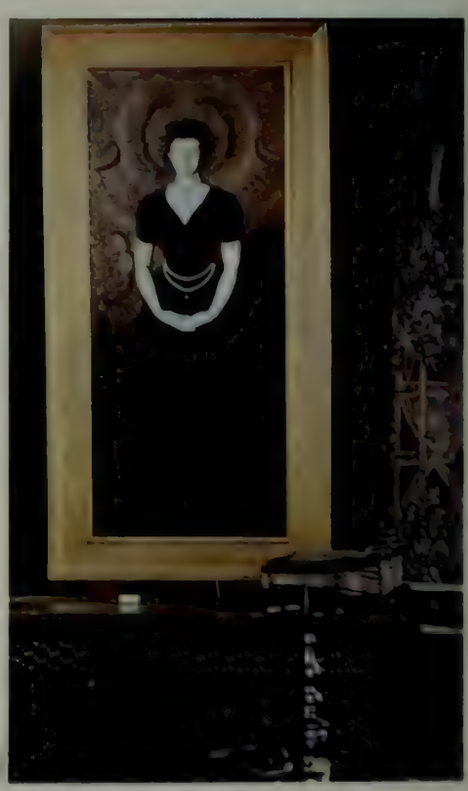
ABOVE: Sir Francis Watson relishes the appealing unity of museums whose holdings reveal the individual taste of a single collector. BELOW LEFT: In Boston, the eclectic charm of the cloister at the Gardner Museum remains a tribute to the colorful personality of its creator, collector Isabella Stewart Gardner. BELOW RIGHT: In the museum's Gothic Room, a radiant oil portrait by John Singer Sargent endows Mrs. Gardner with an almost iconic quality.

One of the oddest collections I have ever visited is the Museo del' Ombrellini or museum of umbrellas. I came across it quite by chance, while driving in the hills above the Italian lakes. It is in a pretty, but quite isolated, spot and can have few visitors. Created by a retired umbrella manufacturer, it contains umbrellas and parasols of every size and period—though I regret that I can remember none of them very clearly today. But a collection of umbrellas is not very life-enhancing to me. It is art that makes a collection pleasurable rather than merely interesting.

I don't think I shall ever visit that umbrella museum again. But I shall go into museums like the Metropolitan, the Louvre or the Hermitage whenever I find myself nearby. The reason is obvious. These great public institutions are chock-full of great masterpieces to stir the imagination and add to the enjoyment of life.



COURTESY ISABELLA STEWART GARDNER MUSEUM



continued on page 158



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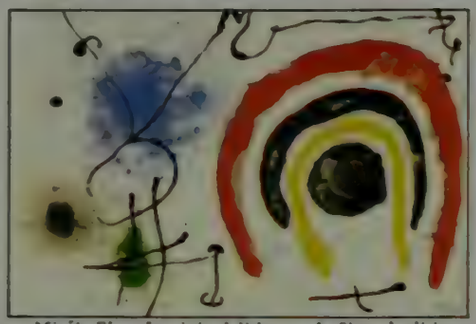
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Cuca Romley's *Place des Vosges*, original hand-colored etching. Signed edition of 150.

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Collections with Distinction
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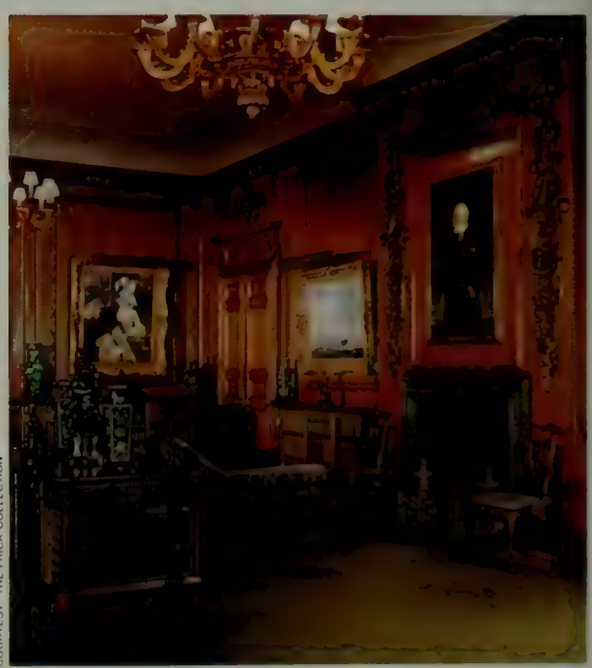
And yet I have some reservations about these huge warehouses of art. If you are not careful, they just suck you in and spew you out again a couple of hours later, with sore feet, reduced to a mental pulp and suffering from acute visual indigestion. Such inchoate mountains of art, however beautiful and rare their component parts, show no overall pattern with which to hold the viewer's interest. There is, indeed, a link of sorts between a portrait by, say, Titian and one by Reynolds, or between a Greek vase and a drawing by Ingres. But it is difficult to see such connections when a thousand diverse objects, ranging from Oriental porcelains to Aztec masks, compete for attention. You have to be well trained in museum visiting to cope with such a bewildering onslaught on the eyes and brain. The only way to deal with such places is to exercise strong self-discipline and decide exactly which ten things you want to look at (rather than merely to see) before you enter. Then stick to your plan, refusing every temptation to linger over things you pass on the way to your chosen treasures. Few people, however, have the moral fiber to follow such austere advice.



COURTESY THE FRICK COLLECTION



COURTESY THE FRICK COLLECTION



COURTESY THE FRICK COLLECTION

At New York's Frick Collection, art and antiques reflect the discrimination of Henry Clay Frick. TOP: A luminous Renoir graces the grand stairway, whose elaborate arched organ screen was inspired by Luca della Robbia's Cantoria in Florence. ABOVE LEFT: The exuberance of Fragonard's vision imbues a salon enriched with Louis XV and Louis XVI furnishings. ABOVE RIGHT: A portrait of Mr. Frick by John C. Johansen adds to the Library's character.

Overwhelmingly large museums like the Louvre or the Metropolitan aren't really collections at all; they are assemblages. Indeed, all of the world-famous museums consist of a variety of different collections, differently formed by different individuals brought together by historic chance, by the generosity (or greed for posthumous fame) of donors, or by the anxiety of curators wishing to make their marks. What each of these places lacks is a personality of its own. No big museum I know possesses that elusive quality.

In the United States there are two museums, both relatively small, with real individuality: the Isabella Stewart Gardner Museum, in Boston, and the Frick Collection, in New York. Both are the creations of individuals with marked personalities, who have given a true unity to what they bequeathed to posterity.

Even if we have never read a word about Isabella Stewart Gardner, we sense that she had a colorful personality. At Boston's Fenway Court there is a high proportion of great masterpieces (indeed, my personal choice for the greatest single painting in the United States would be Titian's *The Rape of Europa*). But there is a good deal of undistinguished art mixed in

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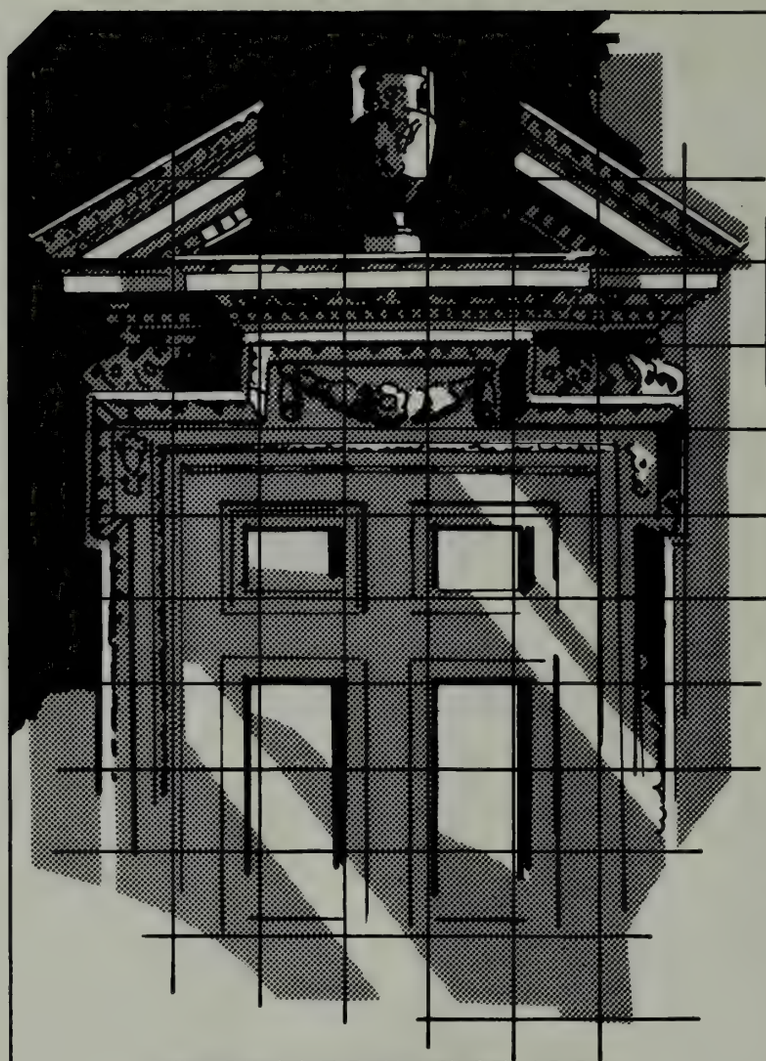


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THE ENGLISH FURNITURE COURSE
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Collections with Distinction
continued from page 158



CLEJ

Sir Francis Watson considers Titian's *The Rape of Europa,* in the Gardner Museum's collection, the finest painting in the United States.

with the masterworks. Nevertheless, after a couple of hours the mediocre falls into place beside the great works of art. It is as though the visitor had been in some sort of silent communion with the spirit of Mrs. Gardner, and she had explained just why she had purchased each object, why she had placed it where it is, and why she wanted particular kinds of flowers put in particular positions round the museum at particular seasons.

Henry Clay Frick's personality, on the other hand, is more elusive than that of "Mrs. Jack," as Isabella Stewart Gardner was called. Nothing written about that tough industrialist suggests that he possessed any aesthetic sensibility at all. Yet he certainly had it, and he achieved his aim—"to give New York something like London's Wallace Collection"—with conspicuous success.

It is axiomatic that such a collection as the Frick is never formed by a wealthy man handing a limitless supply of blank checks to someone in the art trade. This will produce a flow of artworks, all right, but the element

continued on page 164



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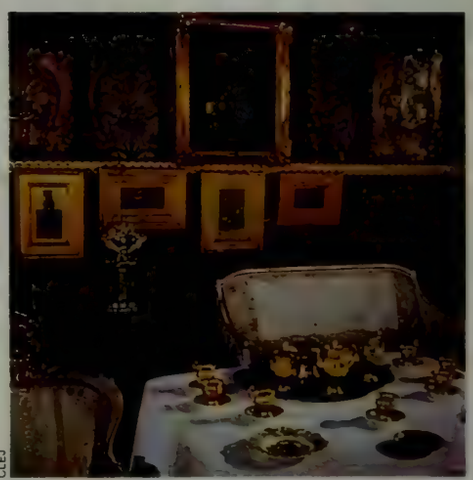
(*This Gallery for the Trade Only*)

Collections with Distinction

continued from page 162

of personal choice still remains. All that a limitless checkbook will do is save its possessor from wasting time in the search for fine works of art. But even the wealthiest collectors don't want to buy everything they are shown. They make choices.

"Expert" advisers, too, are of little help in forming a personal collection. They can prevent the non-expert from making gross errors, such as



CLEJ

Ornate Spanish leather backdrops Tiepolo's *The Wedding of Barbarossa* and four pastels by Whistler in the Gardner's Veronese room.

paying a first-class price for a third-class object. But no adviser can make a collector worthy of the name buy what he doesn't like, however good it may be. Mrs. Gardner would never have found her Raphael if the young Bernard Berenson had not been her adviser. But it was not Berenson who chose the less-distinguished architectural fitments that give her collection its special character.

Museums like the Gardner or the Frick (and certain others, in London and Paris) have a unity and an appeal that the big museums lack, and which derive from the personalities of those who created them. You not only enjoy great masterpieces in such a museum, you share in its creator's obvious pleasure in collecting.□

Sir Francis Watson, formerly director of the Wallace Collection and now the queen's advisor on art, is in the United States working on a history of French furniture from 1660–1790.

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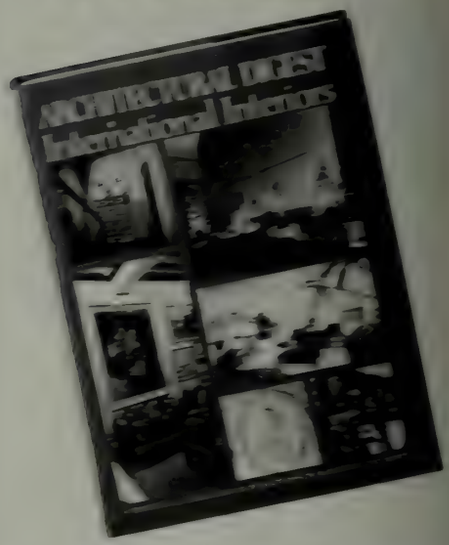
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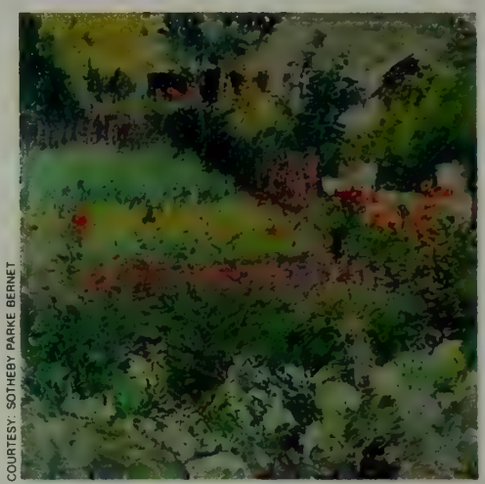
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The Little Bargains in American Painting

by Howard L. Katzander

A DECADE AGO Lawrence A. Fleischman, of the Kennedy Galleries in New York City, talked about the market for American paintings at a time when the record was $75,000, paid for a Harnett trompe l'oeil. "Mark my words," Mr. Fleischman said, "the time is not far off when we will see an American painting sell for $500,000." With the auction record now at $2.5 million for Frederic E. Church's *Icebergs*, Mr. Fleischman's prediction has proved to be correct.



COURTESY: SOTHEBY PARKE BERNET

Twachtman's *The Cabbage Patch* sold at Sotheby's in 1978 for $25,000. It reveals the moderate range of the 19th-century American oil.

The top level of the American painting market is moving up rapidly, lifting the whole spectrum with it.

One of the beneficiaries of the American painting boom is that amorphous group of New England artists—disciples of the Barbizon School and French Impressionism on the one hand, and of Turner, Constable and English landscape painting on the other—whose core is known as Ten American Painters or the Boston Ten. The best-known artists of this group were Childe Hassam, William Merritt Chase, John Henry Twachtman and Willard Leroy Metcalf. The Ten resigned in 1897 from the Society of American Artists and began holding their own exhibitions. Over the years the Boston Ten were joined by various other New England painters who were breaking away from the traditional schools of the past.



COURTESY: CHRISTIE, MANSON & WOODS



COURTESY: SOTHEBY PARKE BERNET

William Hahn's *A Day at the Seashore* (above left), which sold at Christie's in 1979 for $45,000, and Robert Reid's *Reverie* (above right), which brought $37,500 at Sotheby's in 1978, express the top, but slowly rising, prices these American artists are attaining at auction.

The Ten were followed in 1904 by The Eight, a group led by Robert Henri, which included William J. Glackens, George Luks, Everett Shinn, Ernest Lawson and Maurice Prendergast, who were in rebellion against the conservatism of the National Academy of Design. Henri, a member of the academy jury, resigned when it refused works by his colleagues, and they went on to form what is known as the Ashcan School. Although they painted few ash cans, they got the name for their emphasis on the seamy side of city life.

Works by these and other American artists, which bring substantial prices in New York City, can often be bought at smaller galleries for modest sums. Willard Leroy Metcalf's painting entitled *Indian Summer* sold in 1971 at Sotheby's for $13,000. It was a large canvas, 50 by 60 inches, twice the size of *Autumn Glory*, a work of his that sold in October, 1979 for $36,000. A painting like *Indian Summer* could probably bring in excess of $50,000 today.

In 1978 a small George Inness canvas entitled *After the Shower*, 12¼ by 18½ inches, sold for $52,000 at Sotheby's in New York. It had brought $23,000 in 1969 and only $3,500 in a sale at the American Art Association in 1920. The Inness record, set in 1979, is now $145,000. In a sale last year at Butterfield & Butterfield, San Francisco, an Inness entitled *Sunglow*, 20 by 30 inches, brought $8,000. In that same sale a pair of primitives by John Brewster, Jr., a lady and gentleman and dated 1801, brought $110,000—an indication that there were knowledgeable

continued on page 176



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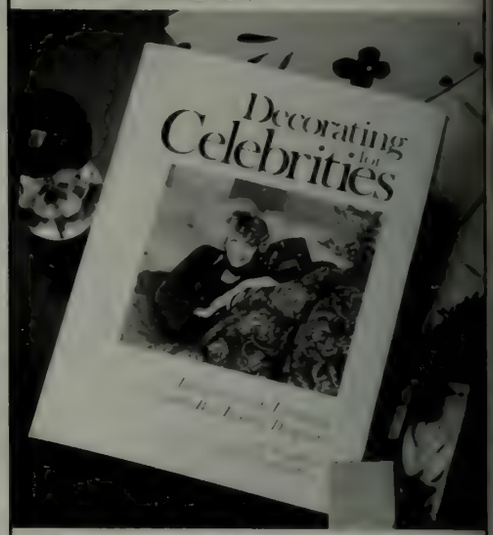
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The Little Bargains in American Painting
continued from page 172



COURTESY SOTHEBY PARKE BERNET



COURTESY SOTHEBY PARKE BERNET

In the big auction houses, as opposed to the small, works of the Boston Ten command large sums. At Sotheby's, *Autumn Glory* (above left), by Willard Leroy Metcalf, brought $36,000 in 1979, and Childe Hassam's restful *Village Street Scene, France* (above right), $46,000 last year.

collectors and dealers in attendance.

An important painting by Thomas Moran, *Children of the Mountain*, brought the stupendous price of $650,000 at Christie's in New York last spring. Another Moran, a chalk and pencil drawing titled *Figure in a Western Landscape*, brought $2,500 in Barridoff's July 1980 sale in Maine.

A painting by Childe Hassam, in the Sotheby's sale of the Garvan Collection last spring, brought a record $205,000, and a Maine village scene by Hassam brought $145,000 last April. In the Barridoff Galleries' July 1980 auction, a Childe Hassam watercolor entitled *Newburgh* and dated 1914 brought a mere $10,000.

Even though prices are escalating in the auction houses, and galleries are beginning to keep pace with them, there are still distinctive works by the Boston Ten and others available for comparatively moderate prices. As an example, works by Julian Alden Weir, one of the Boston Ten, sell in the range of $10,000–$15,000. His *Approaching Shower* brought $15,000 at Barridoff's last year.

It is difficult to accurately measure the changes in the painting market, due to numerous outside influences: whether a painting was sold at an auction house or a gallery, and from what part of the world. It is best to study the sale of a painting on which the previous record exists.

The literature abounds in such statistics for American artists. *Reverie*, by American Impressionist Robert Reid, sold in 1968 at Sotheby's for $5,000. In 1978 the same painting brought $37,500. That is still the record for this fine artist, whose work today generally sells for under $20,000. A painting entitled *University Heights, New York*, by Ernest Lawson, one of the eight painters of the Ashcan School, sold in New York at Sotheby's in 1966 for $7,200. In 1978 the same painting brought $35,000.

There is no geographical limit to American paintings from this period. Many New England painters went West to paint the rugged mountains, the Indians and the broad plains. There was William Hahn, a native of Düsseldorf, who worked in New England for a time, then went to San Francisco, where he painted scenes of western life in the post-Civil War period. His spectacularly beautiful *A Day at the Seashore* brought $45,000 at Christie's auction held in May, 1979. This price is a substantial amount for a relatively obscure artist.

As European artists came to America, there were also many American painters of the late nineteenth and early twentieth centuries who went abroad, where some of their finest works were done. Until recently, these were less sought after and brought lower prices than American subjects by the same artists. This is changing, as appreciation of all paintings by Americans grows.

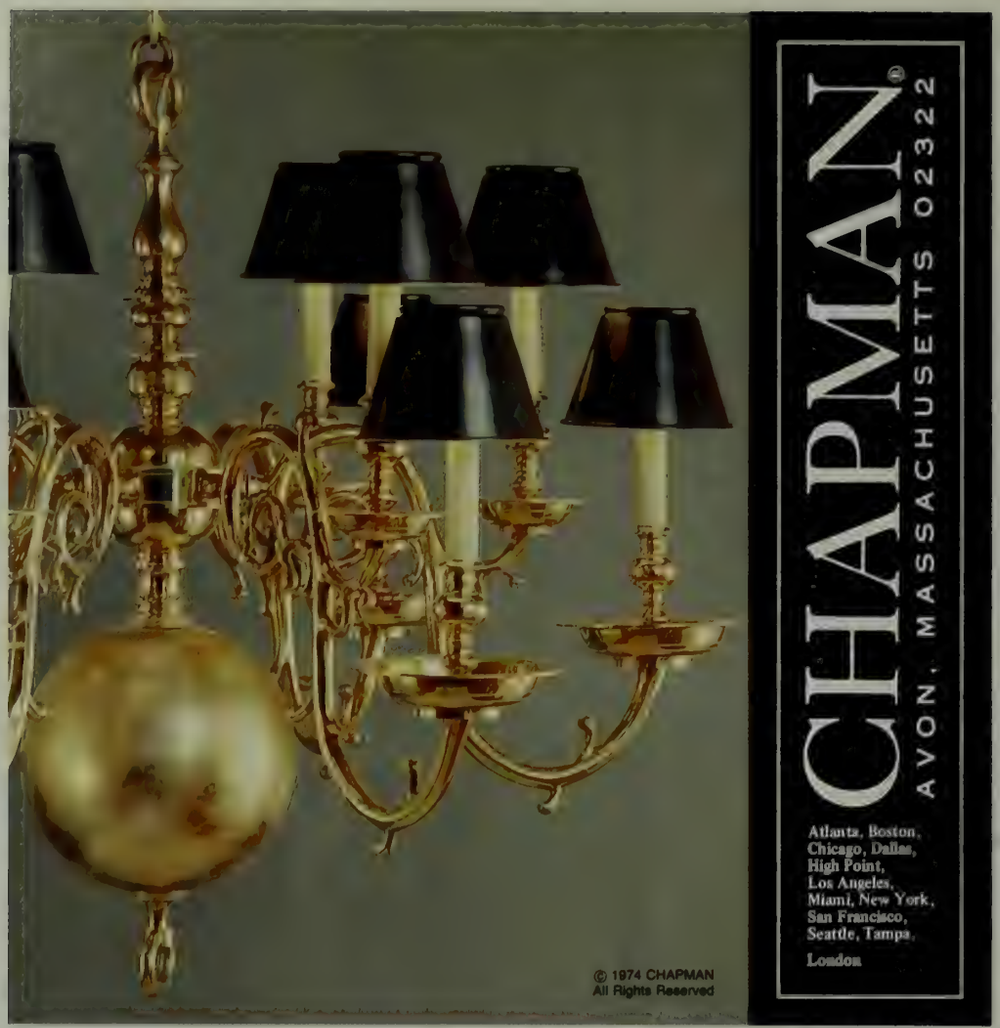
All of this adds up to one salient fact: Collectors who read only about the big records in the million dollar range, and fear they have missed the boat when it comes to American paintings, are missing a bet. The field is still wide open, and those with a cultivated, as well as an educated, eye can begin collecting American art today on their own terms.□

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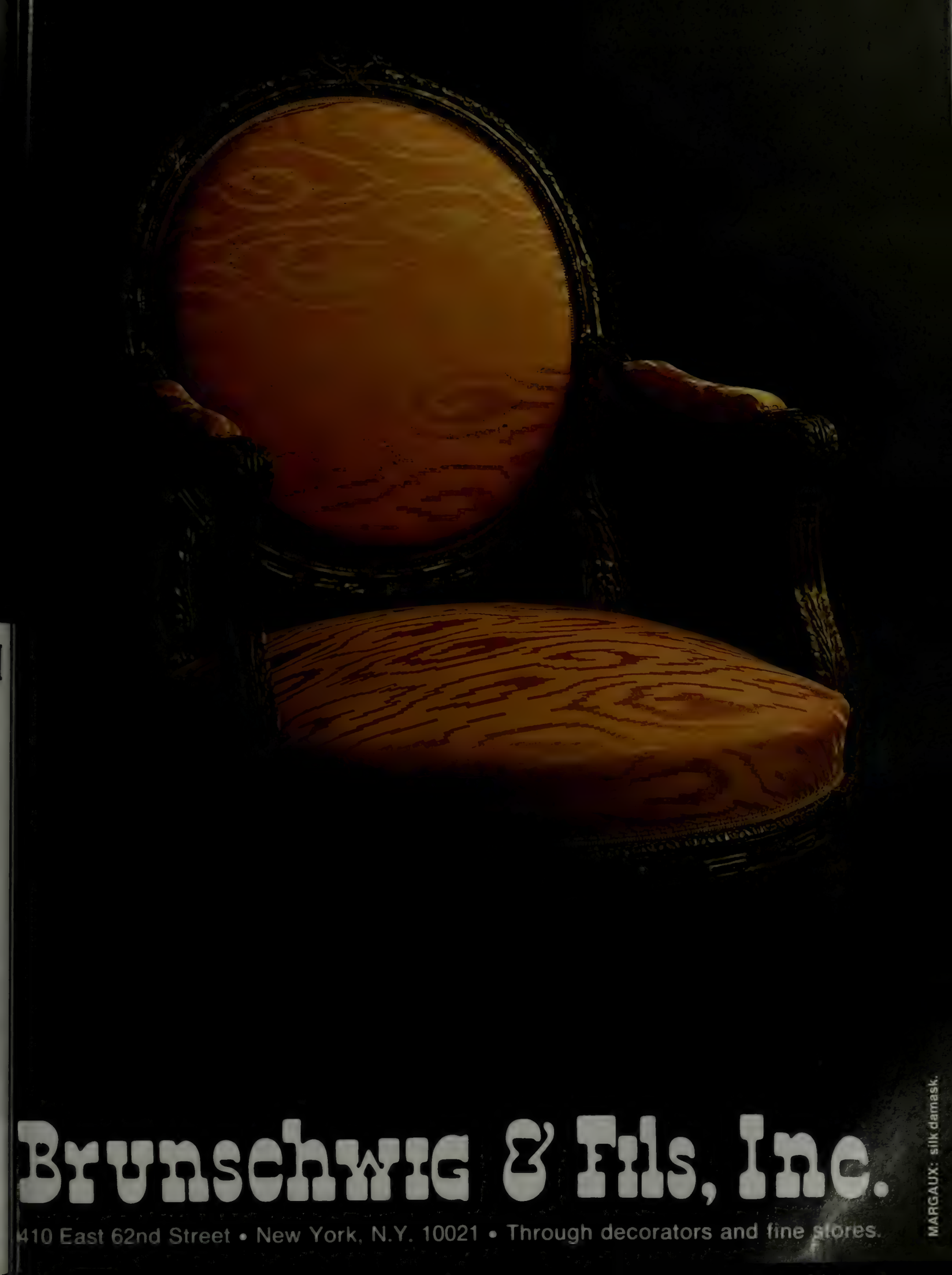
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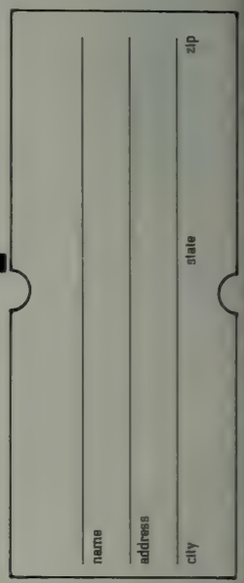
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Florals in Fabrics and Wallcoverings

by Jeffrey Simpson



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In the eighteenth century Mme de Pompadour founded the porcelain works at Sèvres partly because her supply of Meissen porcelain flowers had been cut off by the Seven Years' War. Sèvres porcelain bouquets in delicate hues were mixed in the lady's chambers at Versailles with various blossoms from the château.

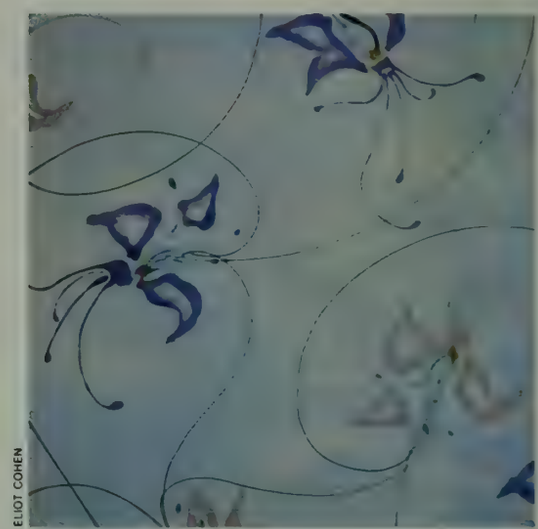
And from the Middle Ages through Victorian times, certain flowers were thought to symbolize certain qualities, so that lavishly illustrated Victorian flower books instructed bashful swains how to court a lady with nosegays that might be interpreted as anything from "I would like to call upon you again," to an outright proposal of marriage.

In interior design, floral print fabrics and wallcoverings embowered Victorian parlors with full-blown clumps of blossoms that marched in regimented style from floor to ceiling, where they would be halted by a border of vines or contrasting blooms. In the 1930s, as California and Florida assumed an alluring image in the American imagination, tropical palms and orchids began to spread lushly across living rooms. By the 1950s it was fashionable to paper one wall of a room with a flower print, keeping the other walls plain, so that the flowers became an active decorative element in the room, rather than background foliage.

Now, again, as spring beckons, floral fabrics and wallcoverings appear to signal the arrival of spring flowers that will soon fill gardens and



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continued on page 188



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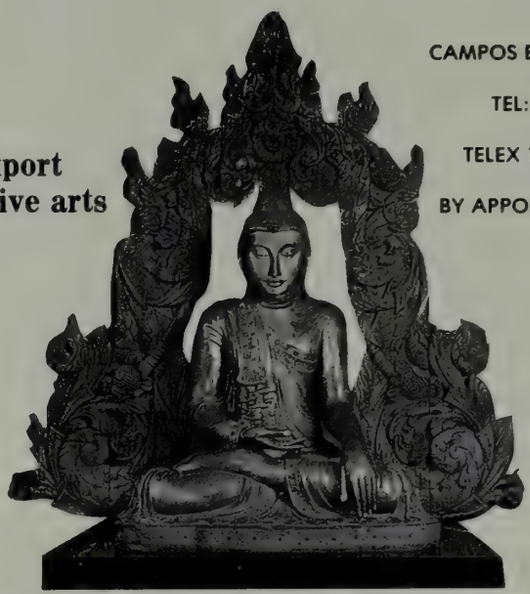
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Florals in Fabrics and Wallcoverings

continued from page 184



Elaborate and overflowing bouquets in Brunschwig & Fils' *Mon Jardin Glazed Chintz* (above) herald the advent of spring in the lavish 19th-century continental style. More subdued, but with similar decorative origins, is Lee/Jofa's chintz *Egremont* (below), whose soft bows and vertical moiré bands tighten its flourishing blossoms into ordered masses. *Mon Jardin Glazed Chintz* and *Egremont* can be ordered in five- and four-color combinations respectively.



fields. Today's flower designs are eclectic in their derivation; they come from traditional patterns of formal bouquets, from the natural profusion of wild flowers, and even from contemporary visions of the artist. □

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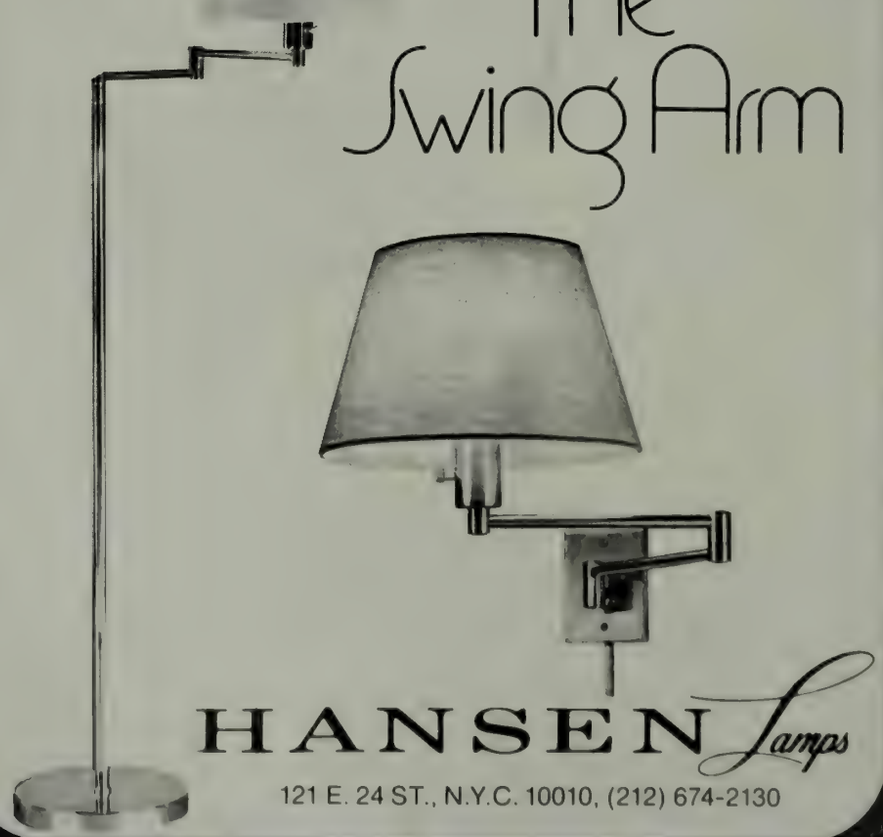
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INTERIOR DESIGNS

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Michael de Santis crystallizes Manhattan's nighttime allure in his own sleek apartment.

Ron Newman projects an Oriental atmosphere in a San Francisco townhouse.

Bob Patino and Vicente Wolf crisply streamline a compact New York City apartment.

In the Midwest, Keith Irvine and Thomas Fleming restore a traditional farmhouse.

Expansive understatement in a Park Avenue penthouse designed by Michael Taylor.

On the Costa del Sol, an aura of seclusion infuses the home of Alfonso Zobel de Ayala.

PREVIEWS

ARCHITECTURAL DIGEST



Historic Houses:
THE BLOOMSBURY GROUP country haven, *Charleston*—home of artists Vanessa Bell and Duncan Grant, in Sussex.

SPECIAL FEATURES

The Collectors:
Modern art presides with uncompromising authority in the E. Donald Gommes' apartment above Lake Geneva.

Architecture:
Antti Lovag explores curvilinear forms in his futuristic concept for an unconventional modular house on the Côte d'Azur.

Gardens:
Luther Greene diversifies the delights of nature in Wilton, Connecticut.

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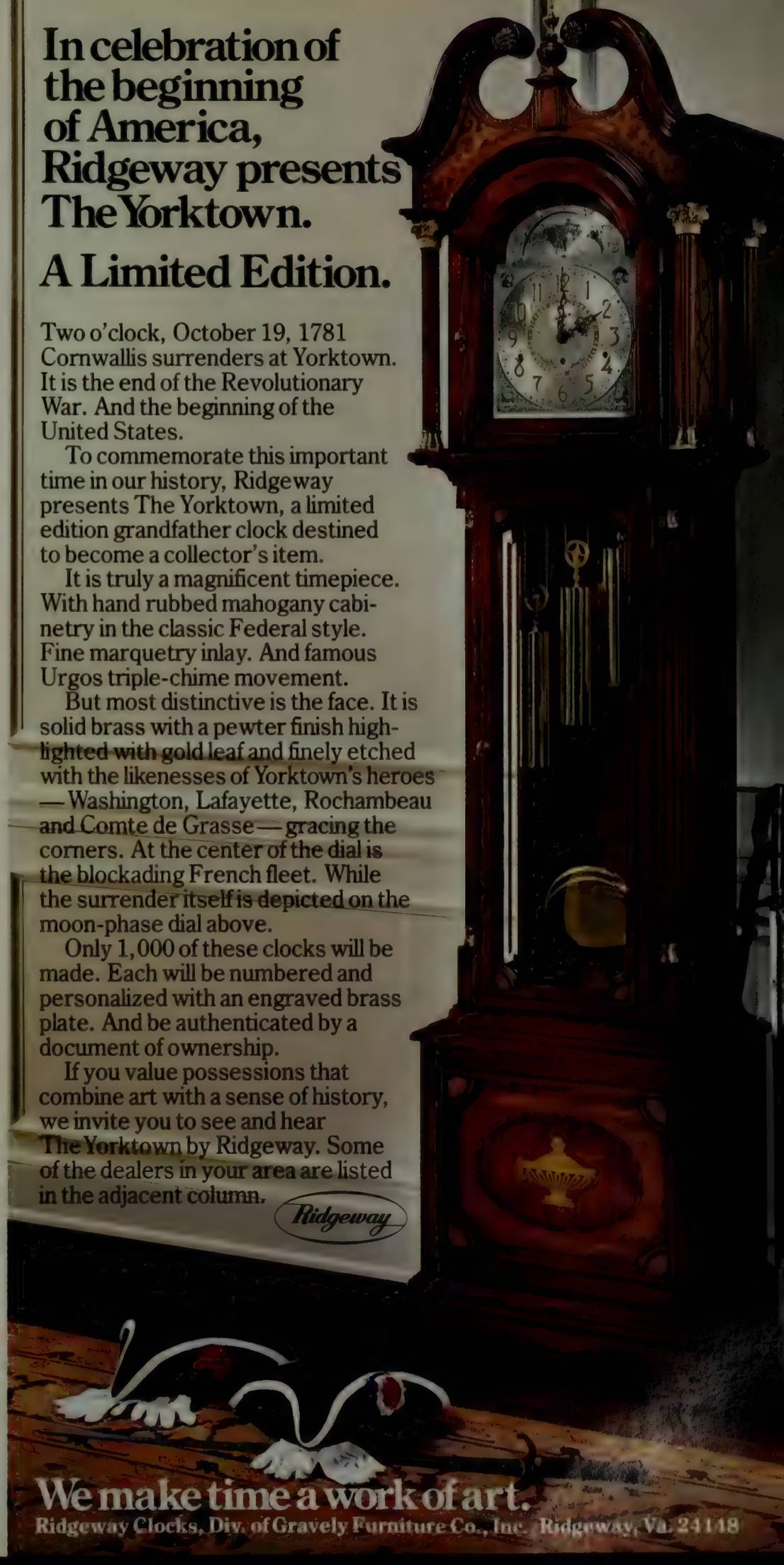
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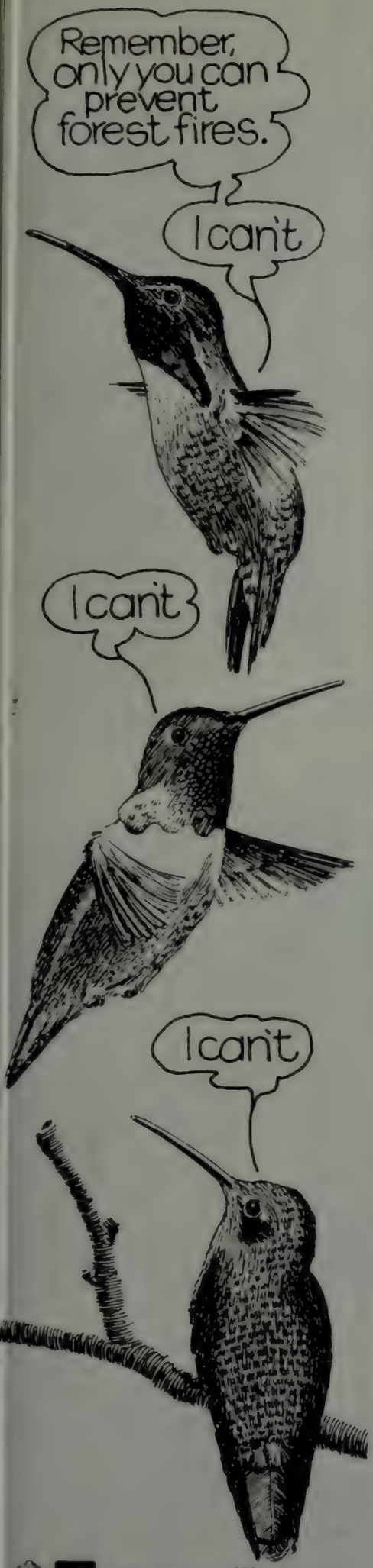
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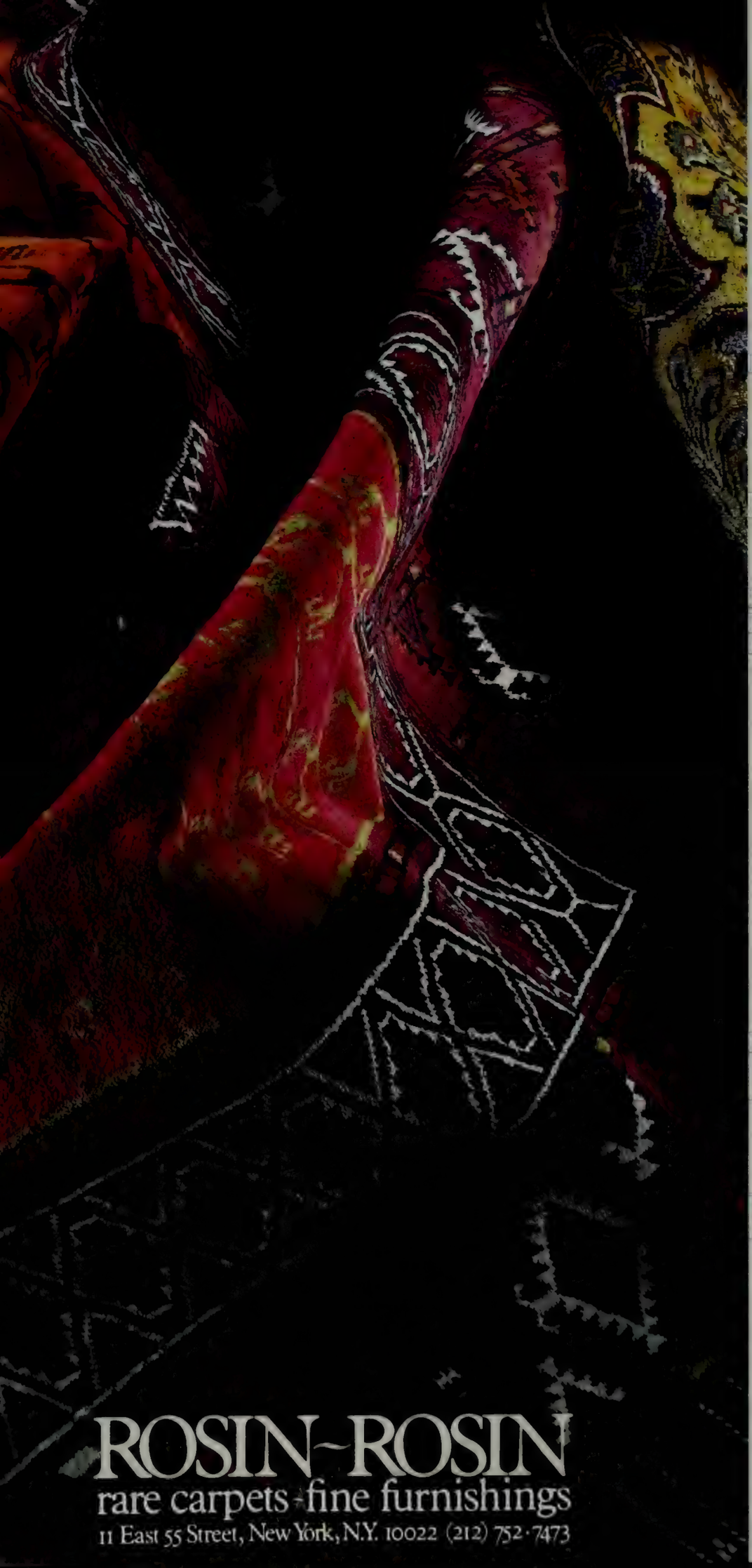
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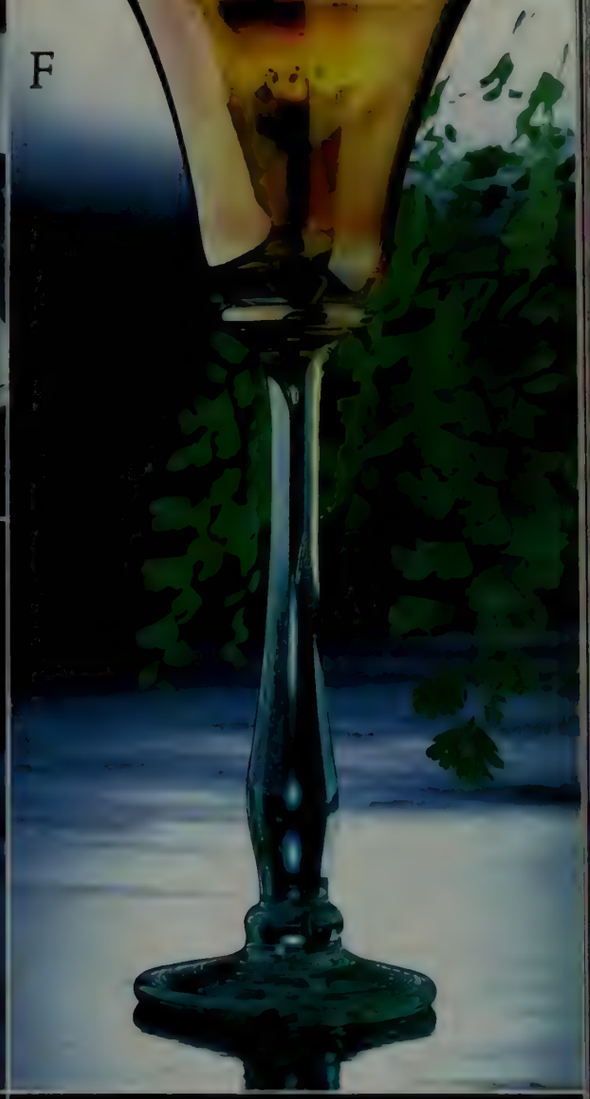
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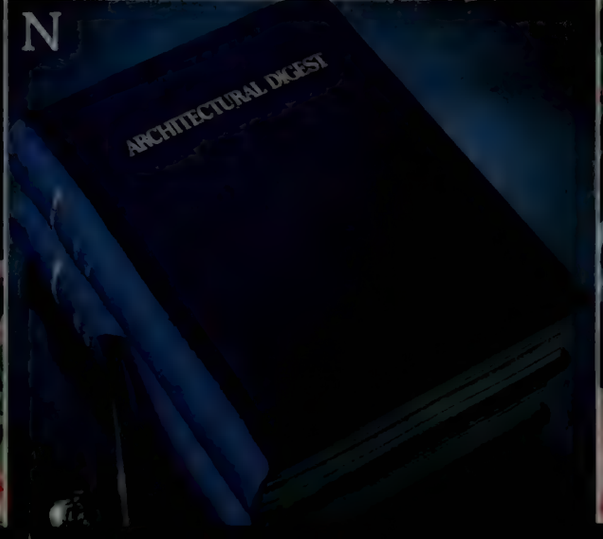


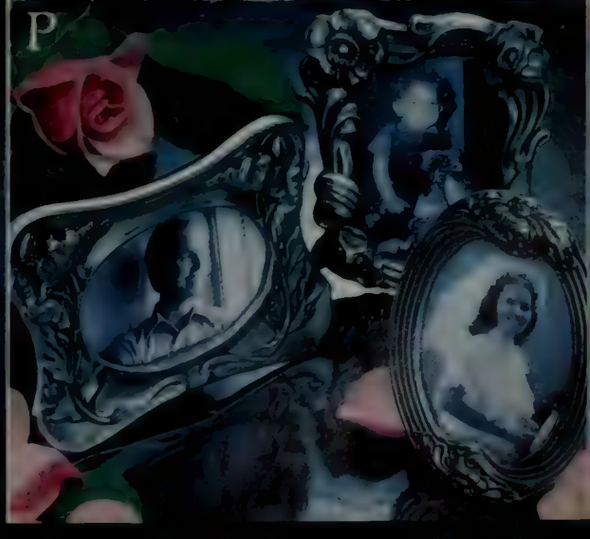

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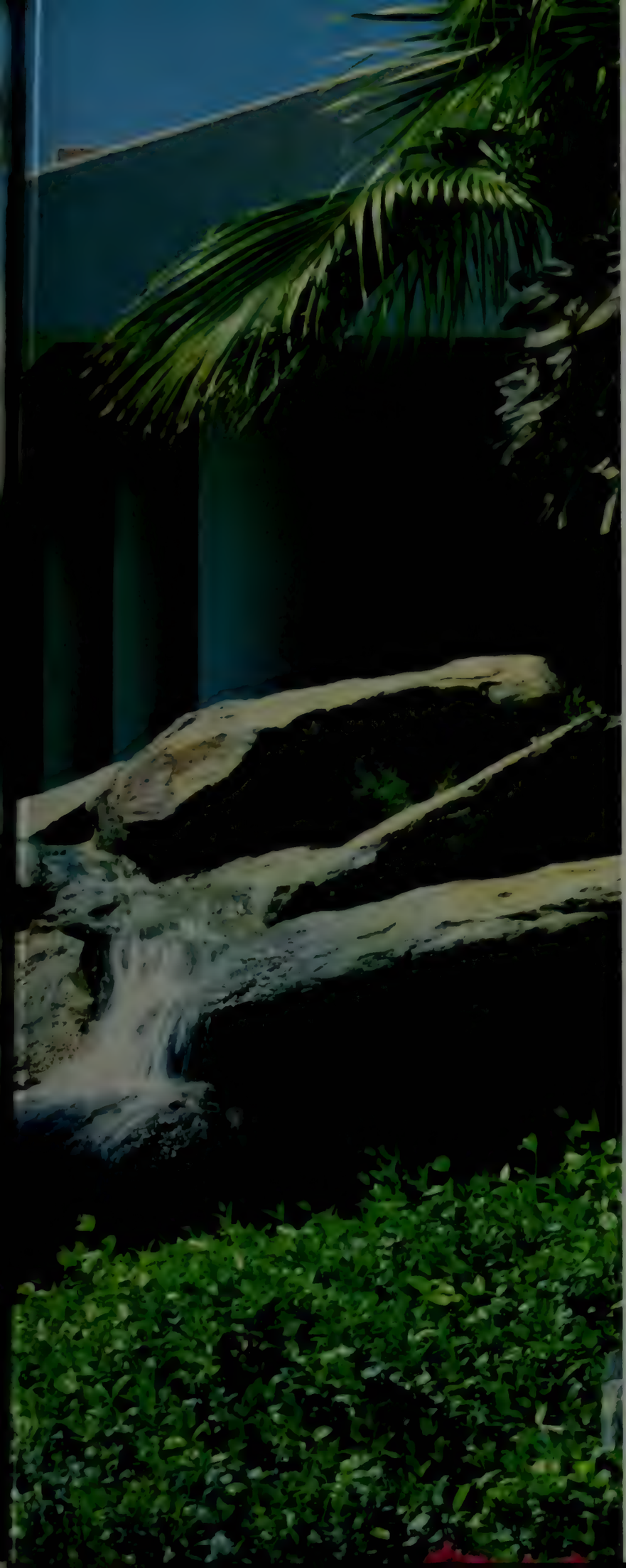
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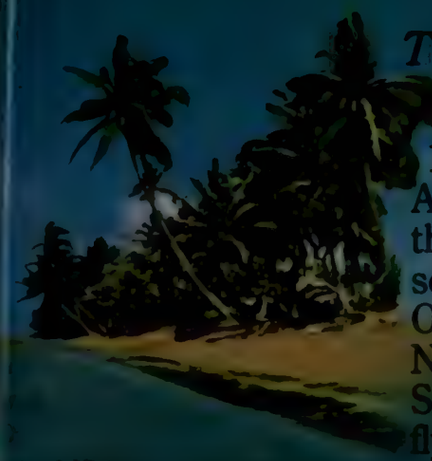
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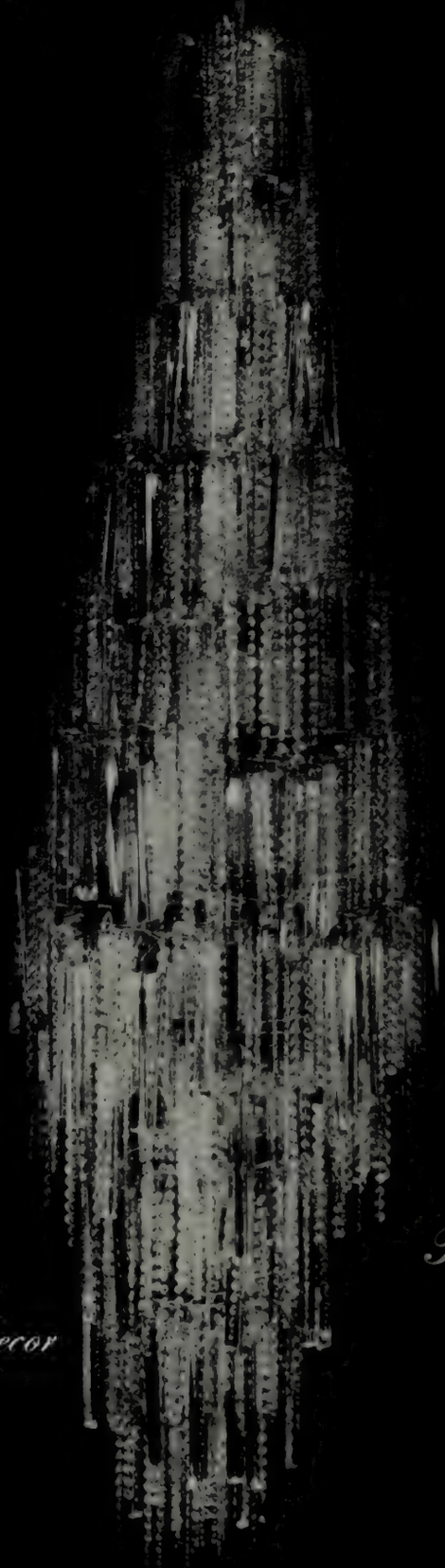
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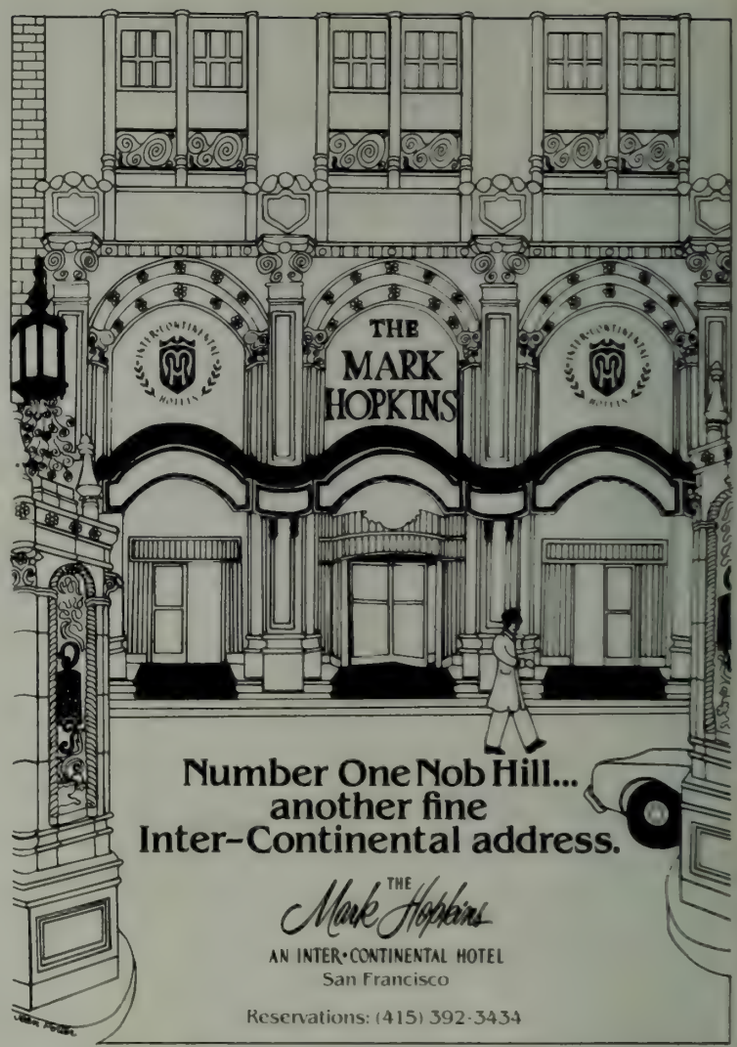
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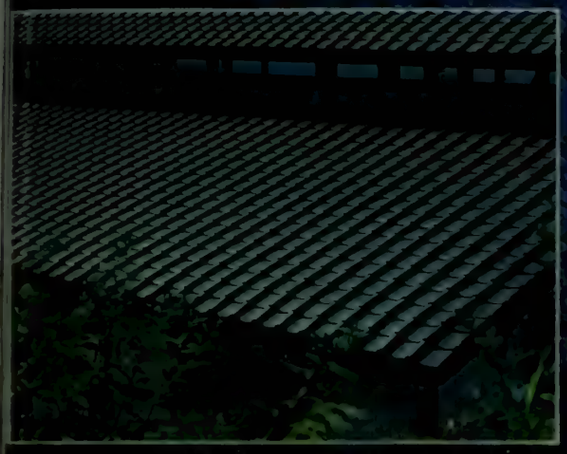
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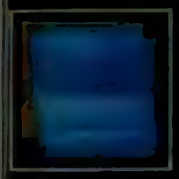
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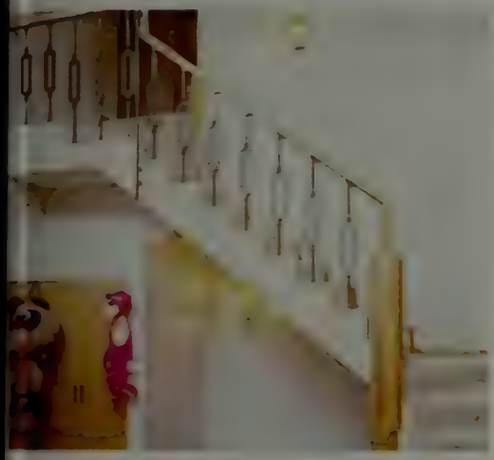
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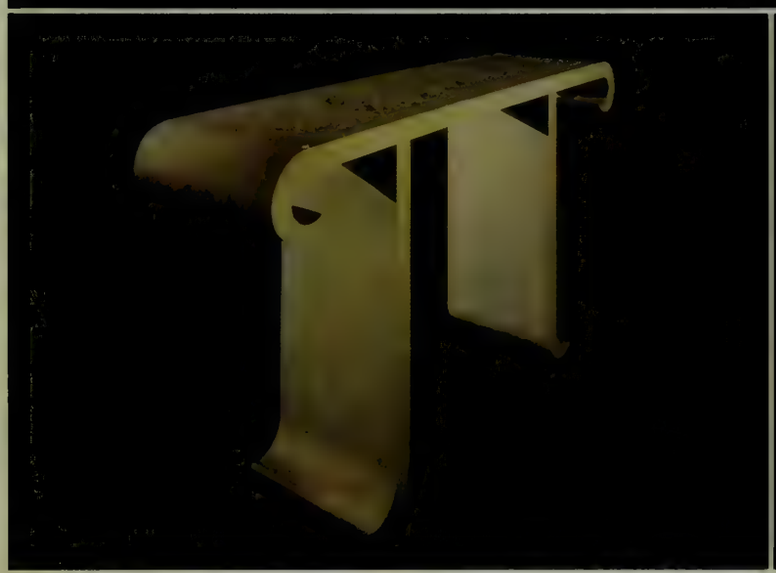
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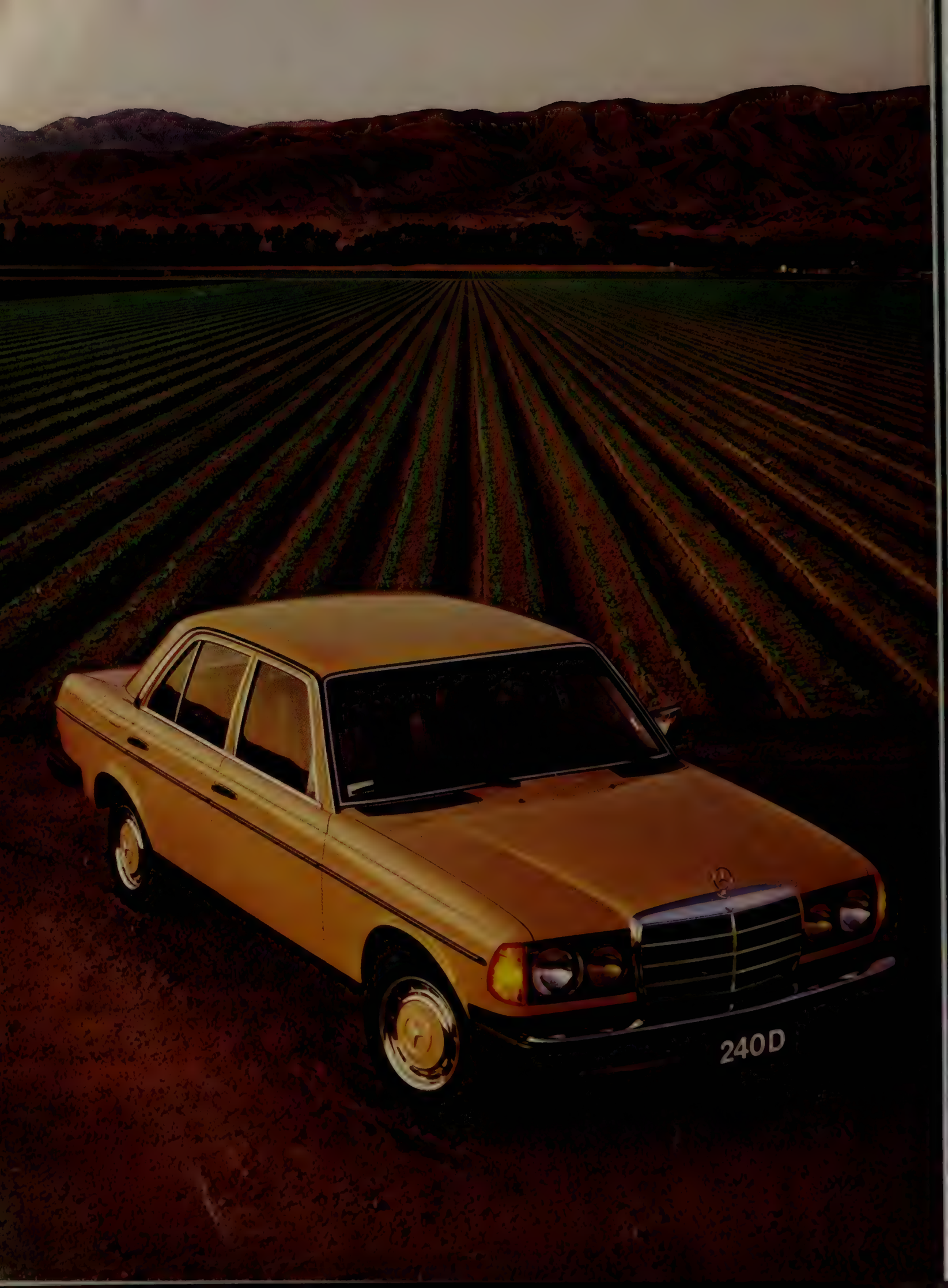
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at a surprise that out of this warm amber bottle, the clear white essence of orange tumbles over ice

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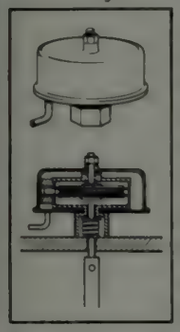
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240D

The Mercedes-Benz 240 D: the $20,000* car that puts you not in the lap of luxury but in the hands of science.

Luxury trappings can't cut running costs or prolong car life or make driving safer. Technology can—as witness that 1½-ton mobile efficiency system, the 240 D.

The Mercedes-Benz 240 D is far more than the only $20,000* sedan to be rated at 29 EPA estimated mpg and 33 estimated highway mpg.† It is a moving network of science and technology, pursuing not only high fuel mileage but efficiency in every sense of the word.



For example, the 240 D's zero-excess four-cylinder diesel engine is meant to run efficiently at 5,000 feet above sea level or at five. Mercedes-Benz science gave it a *built-in barometric brain*, to adjust the fuel/air mixture to the altitude.

To save weight and minimize power and fuel loss, the engineers gave the 240 D a floor-mounted four-speed manual transmission, so efficiently designed that *Motor Trend* calls it "probably the smoothest stick shift in the world."

More efficient than your foot

An automatic cruise control device can make you a more efficient turnpike driver by holding 55 mph all day if needed—far more precisely than your throttle foot. No fuel-wasting ups and downs.

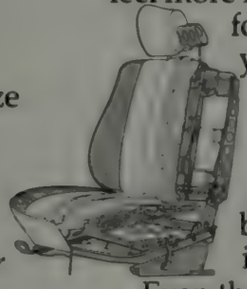
To the engineers of Mercedes-Benz, sloppy steering is inefficient. Spongy brakes are inefficient. A car that wallows and heaves over bumps and through curves is inefficient. Thus, the 240 D equips you with taut steering and fade-resistant four-wheel disc brakes and a fully independent suspension system meant to *cling* to the road surface, even when the surface is poor.

Efficient, inside and out

The 240 D's outer contours are aerodynamically efficient, shaped not to slam into the airstream but to slip through it. Note the car's subtle wedge shape.

You also enjoy the efficiency of *size*. The 240 D cradles five people and 12.57 cubic feet of luggage space within a package much less bulky than even today's downsized luxury diesels.

The goal of driver efficiency governs the design and layout of the 240 D's interior. The seats feel more like chairs than pillows,



for instance—bolstering your body with five separate layers of padding over steel springs. Before you is not a jukebox but a beautifully functional instrument panel.

Even the wood interior trim is efficient: sandwiched into it is a thin strip of aluminum, as a precaution against possible splintering in an impact.

The $6,000 surprise

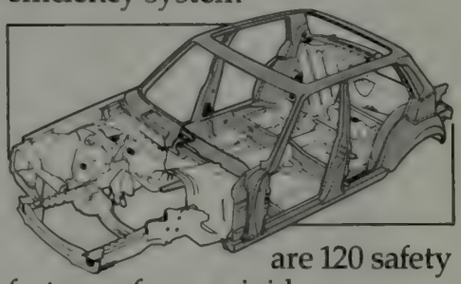
It is worth noting that this model of engineering intelligence is priced $6,000 lower than any other Mercedes-Benz sold in America.

Air conditioning and electric window lifts are available, at extra cost. So is an efficient automatic transmission with not three but four speeds.

Here is a final efficiency of this mobile efficiency system—its share in the Mercedes-Benz resale legacy. Recent figures show that Mercedes-Benz sedans, the 240 D included, have kept about *80 percent* of their original value at retail after the first three years.

120 safety features

Integrated into this mobile efficiency system



are 120 safety features, from a rigid passenger cell with impact-absorbing front and rear crumple zones to a built-in first aid kit. The 240 D's body and chassis are not separate elements held together by nuts and bolts, but a single unit, precision-welded at several thousand points to form a twist, squeak, and rattle-resistant structure.

The efficiency of experience

Mercedes-Benz introduced the automobile itself almost a century ago, the diesel automobile 45 years ago, and the 240 D seven years ago.

Experience, the great teacher. The 240 D, the proof. And efficiency, the result.

†EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather. Actual highway mileage will probably be less.

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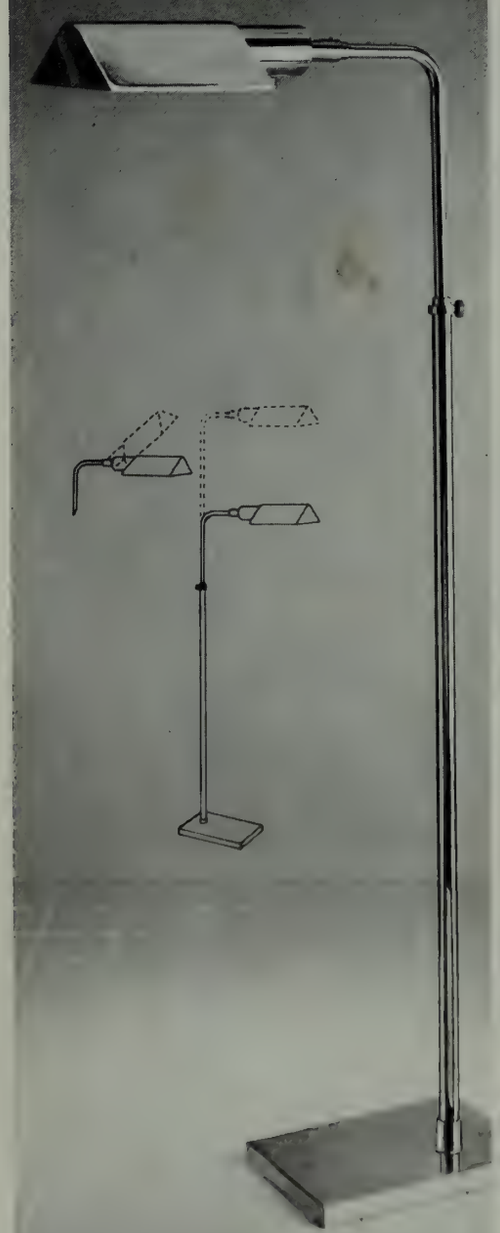
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THE READING TENT



LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

As a longtime subscriber, I have visually relished your magazine—it has superb color photographs and interesting features. As an appreciator of art and antiques, I find your features in this area especially appealing.

N. Rogowsky
Union, New Jersey

Having been an active participant within the all-encompassing interior design profession, it was my belief I had literally seen and experienced everything. But never have I been exposed to such tasteless residential interiors as viewed in your October 1980 issue. It abounded with clutter. I have always taken pride in receiving *Architectural Digest;* unfortunately that is not the case with this issue.

Stan Laufer
Brooklyn, New York

Timothy Beddow's photographs of the Bodnant foliage were so breathtaking that I carried your October 1980 issue everywhere. My friends were equally amazed at those vibrant red and orange leaves. As for the first issue of my new subscription—who could ask for anything more?

Greg Mitchell
Oklahoma City, Oklahoma

The pictures of Ambassador and Mrs. Vasco Futscher-Pereira's New York apartment featured in your October 1980 issue are superb—a classic and timeless statement.

Terry Crane
Fort Worth, Texas

You are to be congratulated for bringing the readers of *Architectural Digest* the deeply moving and refined home of the great French poet Jean Cocteau at Milly-la-Forêt (October, 1980). Mr. de Hamel's text accompanying his beautiful photographs reveals the great warmth, taste and sensitivity of the admirable Cocteau. It is one of the finest features you have ever presented in your outstanding publication.

Ulric De Vaere
Pasadena, California

To a Bermudian's eye, Robert Venturi's design in Bermuda (October, 1980) appears to have been done by the proverbial committee who agreed to disagree. It is a potpourri of styles, scales and periods in unhappy combination. On an island where careful control is exercised to preserve the unique architecture, the thought is that someone slipped up.

Eldon H. Trimingham
Tucker's Town, Bermuda

I cannot begin to tell you how excited I was to see a Robert Venturi design in my favorite place—Bermuda. His concern for his clients and what they truly like, combined with the use of traditional design elements indigenous to the location, make him a true artist with a conscience. His creations blend into the total environment while retaining their uniqueness.

Graham Landau
Toronto, Canada

I am on a U.S. Navy ship currently stationed in the Gulf of Oman. I have you to thank for helping to keep my morale and that of my shipmates high. Thank you for your magazine!

Herbert S. Cupo
U.S.S. *Virginia*

For several years I have read *Architectural Digest,* and I had to write to say how much I enjoy your magazine. Your "Guest Speaker" column is wonderful—especially "Houses I Have Loved," by Diana Vreeland, in your October 1980 issue. It was a true original! Thank you so very much for the many years of enjoyment.

James Fairclough
New York City


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I often hear the lament that it is impossible to find good craftsmanship nowadays. The same complaint has been made in all ages—before and including even the Renaissance. It was not true then, and it's not true now. Difficult, yes. But the best of anything has never been easy to produce or to find. It requires commitment on the part of craftsmen, and informed taste on the part of patrons, to demand and appreciate the finest in buildings, furniture, or whatever else we use in our homes. It must also be remembered that only the best from past ages tends to survive, while we see both the good and the bad of our own time all around us. The range we have to choose from today has never been approached at any time in history. It gives us a unique opportunity to gain perspective as we sift through the possibilities. Finding the best has always been a challenge—and, for a few, its rewards are worth the effort.

Paige Rense

Editor-in Chief

In Brittany

The comte and comtesse de Tugny were happily living in a Gothic country house in Brittany when they had to move to town, the neighboring city of Pontivy. They called on Serge Royaux, asking him to re-create the feeling they had enjoyed in the country. The town itself is an interesting one. It was built by Napoleon to be the capital of Brittany, and it is entirely in what might be termed "governmental Neo-Classical" style. The architecture is simple and solid; conceived by engineers in Napoleon's public works department, there is little that is academic about it. M. Royaux has long been fond of mixing the purity of Empire and the purity of Art Déco, two styles that he feels have an affinity for each other: They both have clean lines, sleek without any distressing coldness. *See page 76.*



Serge Royaux

Cordiality

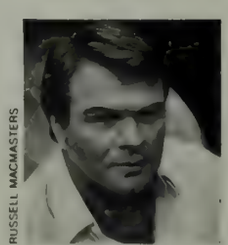
We have known author Nathaniel Lande for years, and his is another of those homes that we have visited often and then gradually realized would make a fine feature in *Architectural Digest*. Mr. Lande lives in one of the older West Hollywood apartments—a housing form with an honorable tradition, in a city more famous, perhaps, for its mansions.



MICHAEL LEVEE

Nathaniel Lande

The great of Hollywood—including writers and actors—have often lived in these apartments. Mr. Lande's books include several catchy titles, such as *Mindstyles, Lifestyles* and *Stages*. The New American Library has just published his first novel, called *Cricket*. For Mr. Lande, this West Hollywood condominium is an office, a studio, a place to entertain and a place to be thoroughly at home, alone or with friends. *See page 84.*



RUSSELL MACMASTERS

Michael Taylor

The Urban Flavor

The work of Michael Taylor appears often in our pages. We usually see his interiors in San Francisco, where he is based, and in Los Angeles. In this issue, however, we show an apartment he designed in New York, a city that he visits as often as three or four times a month on various projects. Mr. Taylor's effects are both adventurous and innovative, and when he experiments, other designers often follow suit. Because his vision is unusual, he avoids just one type of client: "The only people who make me feel frustrated," he remarked to us, "are those who do not tell me what they *really* like and feel comfortable with. Sometimes people are more concerned with achieving a certain look than with being true to their own personalities." *See page 90.*

continued on page 22

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For a copy of our booklet send $1 to Century Furniture Company, P.O. Box 3427, Dept. K-3, Hickory, North Carolina 28601.

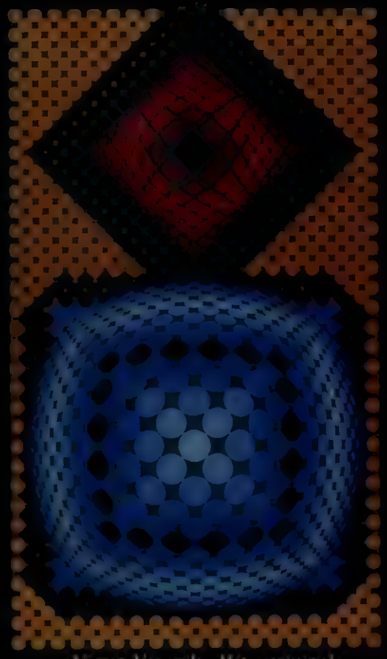
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continued from page 18

In the South of Spain

Sotogrande, a small residential community on Spain's Costa del Sol, is the home of Alfonso Zobel de Ayala, who designed and built the house we show in this issue. It is an elegant, simple house, built around a courtyard appointed with seventeenth-century columns Sr. Zobel found in Seville. The columns provide a shady colonnade, giving the design a slightly Moorish atmosphere. Sr. Zobel, who studied literature—not design—at Harvard, is a self-trained designer. His other projects in the area include converting an old *cortijo*—an Andalusian-style farmhouse—into a small commercial center that includes shops, a bank and an art gallery. *See page 106.*



Alfonso Zobel de Ayala

Exuberance

This is the first time the work of the young San Francisco designer Ron Newman has appeared in our pages. He has been a designer for about three years, and entered the profession after some time in business. The designer lived for a long time in New York City before moving first to Hawaii, then to San Francisco, so his work has a cosmopolitan quality that is most agreeable. Projects take him all over the West Coast. He is so busy, it seems, that our writer noticed with some amusement the elevator in his house, which ascends and descends at a determinedly slow speed. "It forces Mr. Newman to slow down at least twice a day," he related after his visit. *See page 112.*



Ron Newman

Architecture: Antti Lovag

Born in Hungary and trained in Sweden and France, Antti Lovag is one of the most iconoclastic of today's prominent architects. As a matter of fact, he does not even call himself an architect, preferring his own term, *habitologue*. His personal adventures have included hang gliding—until an accident dampened his enthusiasm—and retreats at a Cistercian monastery in the Pyrenees, where the rule of silence is observed. His architectural adventures include the extraordinary house in the south of France that we show. Recently a group of UFO cultists approached M. Lovag with the message that creatures from another planet wished him to design their first embassy on earth. *See page 120.*



MARC LACROIX

Antti Lovag



Michael de Santis

Mirror of New York

One of the things we admire most about Michael de Santis is the way he is continually growing and changing as a designer. He is one of the busiest designers around: A given week can find him in New York, Palm Beach, Coral Gables, Southampton or any number of other places. He is always seeking new artists, and shares our interest in talents that are not so well known. On a visit to our offices, for example, he saw a large expressionistic painting by Don Sorenson, and immediately knew this was a man to watch. One of Mr. Sorenson's paintings is included in the New York apartment we show in this issue—and on our cover. The work is a mirror for the vibrancy of that constant inspiration, the city outside. *See page 128.*



ALEX GOTFRYD

Luther Greene

Gardens: Diversification

Luther Greene is more than a landscape designer—he is surely one of the most imaginative men in New York. His own apartment, with a shell grotto, amazed us as we were preparing it for publication (see *Architectural Digest*, November, 1979), and has amazed us since, as the scene of some extraordinary dinners. Mr. Greene's first "clients" for landscape design were his pets, for whom he designed cemeteries when he was eight years old. The garden we show now is at the home of Sidmore Parnes and David Schneider, in Connecticut. They call it a "garden of many rooms." For the festive opening, the two men sent out invitations to their

continued on page 26

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FORTUNOFF ON FIFTH WESTBURY, L.I. PARAMUS, N.J.

continued from page 22

friends, with an engaging detailed drawing of the garden by Mr. Greene—which showed two flamingos peering over the map's legend, intently reading. *See page 136.*

The Collectors:
Setting for Modern Art

Mr. and Mrs. E. Donald Gomme had lived in England all their lives before moving to Switzerland. They are great skiing enthusiasts, and it seemed very natural to move to the country that has some of the best skiing in the world. Mr. Gomme was determined to improve on the design of skis, and early on, he began to manufacture them out of fiberglass—a typically commonsense approach. As we talked with him about the art collection he and his wife have assembled in their Geneva apartment, he related an anecdote that shows a similarly commonsense approach to art—and an early taste for the contemporary. As a small boy, he was taken by his father to an art gallery, where a painting by Paul Klee caught his eye. So, naturally, he asked his father for extra pocket money so he could buy it. *See page 142.*



FRANÇOIS MEYER

E. Donald Gomme





Bob Patino
Vicente Wolf

Architectural Digest Visits:
George Hamilton

Most recently acclaimed for his starring role in the film *Love at First Bite*, George Hamilton shows one of the finest suntans we have seen in our pages in many a day. The actor is a southerner by birth, and when he was looking for a permanent home, he decided on an old plantation house in Mississippi. He told us: "When I first arrived in the town of Church Hill, it was so amazing and wonderful that I was surprised I had never heard it mentioned before. I found out that the neighbors like it that way, and have kept the beautiful town a secret. So I always tell people I'm from Natchez, so the townspeople won't be found out. My son and I can ride great distances and know that for miles around nothing has been touched by man. We're fast losing that ability." *See page 148.*



HARRY LANGDON

George Hamilton





Keith Irvine
Thomas Fleming

The Elegant Charm of Minimal Décor

Bob Patino and Vicente Wolf are a young New York design team whose work includes interiors for such notables as Elsa Peretti, Adrien Arpel and Richard Avedon. Mr. Patino is a native New Yorker and Mr. Wolf is originally from Cuba, and they have been in practice for seven years. They are longtime friends of the owner of the New York apartment we show in this issue. He is a bachelor who works in the investment field, and the designers welcomed the opportunity to work with a person they knew well and with a home that has some of the best built-in décor in town, what Mr. Wolf calls "movie-screen city views." *See page 154.*

Midwest Tranquillity

We first showed the work of New York designers Keith Irvine and Thomas Fleming in the September/October 1973 issue—the home of the Edward Kennedys in Virginia. It is one of the hallmarks of a successful interior design team that they maintain the loyalty of their clients over a period of years—sometimes even decades. Mr. Irvine and Mr. Fleming are no exception. The Indiana residence we show now is the fourth home they have designed for the same owners. "Perhaps this should be called number four-and-a-half," Mr. Fleming adds. "The owners had already purchased a house several miles away—we'd begun working on it, in fact. Then one day we got a call to hold everything. They had purchased a larger piece of property, and there turned out to be a house on the land. They liked the house they discovered by surprise more than the one we were working on. So Keith and I came on over—and we were off and running." *See page 160.* □



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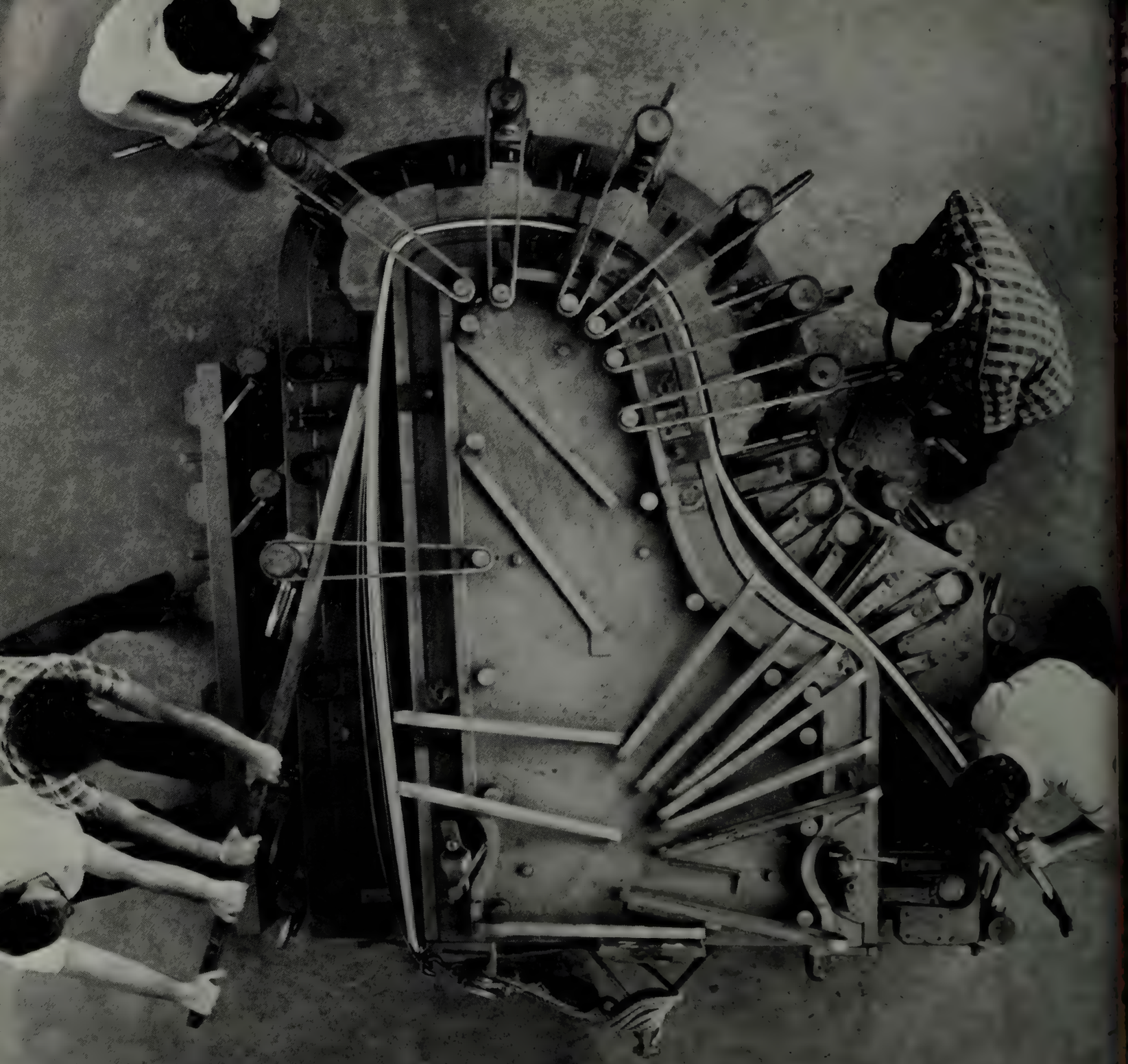
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Fleur Cowles on Living with Flair


MAYOTTE MAGNUS

Artist/writer Fleur Cowles defines *flair* in her own life and the lives of her friends. Above, Miss Cowles with a favorite wooden lion.

I LIVE WITH THE WORD *flair*, to which I gave impetus in the fifties when I created and edited, for the short time of its existence, a magazine by that name. I have always sought it in people and in people's homes, and I file examples of it away in my memory bank when I find them.

Flair is a way of life; to have it means to have a selective instinct for what is excellent. Today, I think one person surely personifies it: the eighty-year-old Queen Mother, who is growing old without growing old. Flair can also represent the quality of a private vision, intuitive—an impulse, a gesture, an attitude, a talent—all in delightful variety.

Years ago, Elsa Schiaparelli personified flair—in her elegant, arrogant way—in her contempt for the conventional. She practically invented the word *eclectic* (or at least made it a commonplace term). She was one of the first to introduce a "mix" in decoration, and to do it boldly—with high style. Her Paris home was so original it drew swarms of human bees to it, and influenced many who came. I first met the noted European decorator Duarte Pinto Coelho in Schiaparelli's house, and we often talk nostalgically of that era. He thinks flair is disappearing "because everyone is copying someone else (and there is so much that is good, to be copied)." But flair is also imagination, and I agree with Andy Warhol that it cannot be copied.

Consider the gifted amateur—low on funds—whose hand and eye respond to any challenge. I found a perfect specimen of that quality, done by a friend whose new home on the Mediterranean I rented for a short time. Her decorating budget had been depleted when the long-drawn-out process of building was over, and that unfortunate fact unmasked a wonderful dose of flair. You might say she slipcovered the entire house, because every inexpensive chair, sofa, bed and headboard she needed was disguised under sets of covers made of unbleached muslin. The incredibly inexpensive fabric was flecked, sparsely, with tiny dabs of gold paint. It was laundry-proof, but a little jar of the paint was always handy in case some washed away. The idea was a big one that cost little; the slipcovers were original, wore well, and were cool, cool, cool against white walls facing the glass on the side toward the blue sea. One good antique chest, and nothing else, punctuated each room—altogether

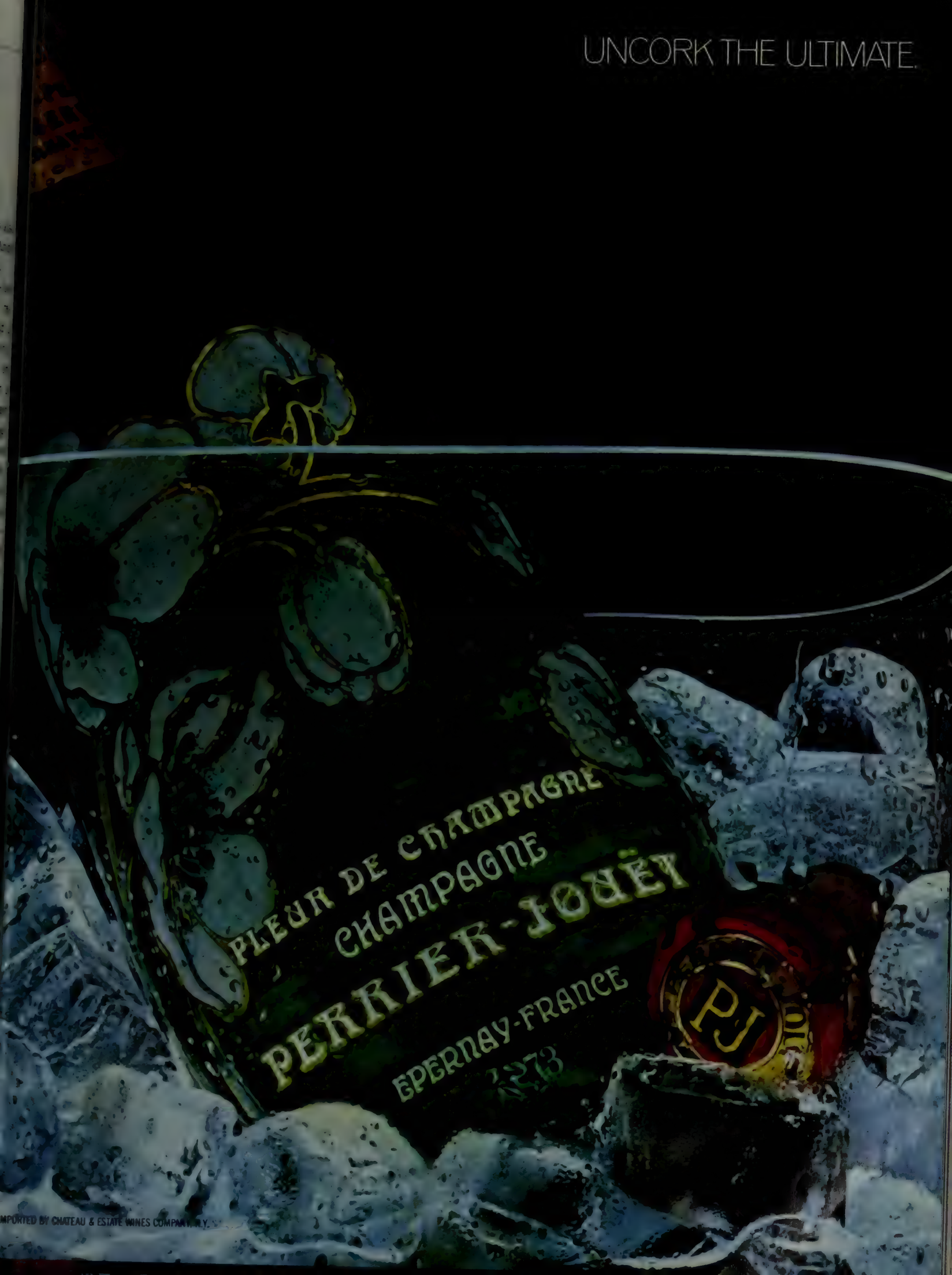

MAYOTTE MAGNUS


MAYOTTE MAGNUS

"Flair is a love of the old," says Miss Cowles, of her 16th-century farmhouse, Great Surries (above left). In the barn (above right), contemporary elements—a Sydney Martley sculpture and a Spanish rug—add exotic contrast.

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UNCORK THE ULTIMATE.



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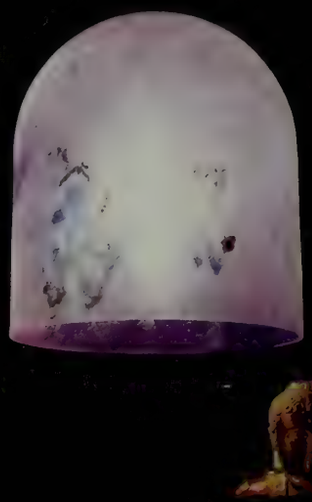
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GUEST SPEAKER

Fleur Cowles on Living with Flair

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To Miss Cowles, the authenticity of Robsjohn-Gibbings's work is notable; his classic chairs recall the 6th-century B.C. klismos.

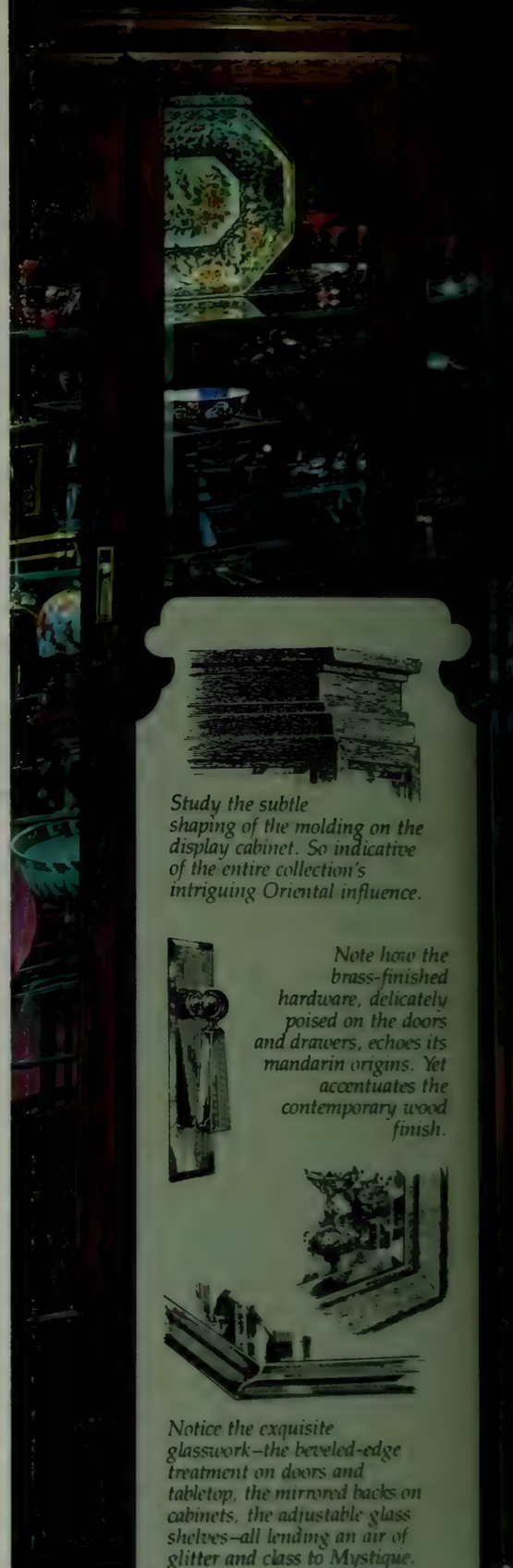
Spartan, relaxed and very beautiful.

There is the element of surprise, and it can involve an ordinary hammock. There was no bed, just a string hammock hung across the bedroom in the huge mansion of a one-time Brazilian ambassador to London. The hammock didn't seem out of place for Assis de Chateaubriand, whose incorrigible originality contributed to a highly eccentric flair for life. Surprise can also be simple straw matting: The otherwise luxurious bedroom of a friend in Washington, D.C. has an elaborately canopied bed, lush swagged curtains—and straw matting on the floor.

Flair is a way with food. When the French say it means "to have a good nose," they don't mean in the kitchen (though to have one there does work wonders in the dining room). Flair in the kitchen produces food guests remember; it means having an eye for presentation, and it means intelligent experimentation.

It is the avoidance of pretension—the ability to recognize the old house with a future, rather than to build a new one (result unknown). And it is remembering what makes a guest

continued on page 42



Study the subtle shaping of the molding on the display cabinet. So indicative of the entire collection's intriguing Oriental influence.

Note how the brass-finished hardware, delicately poised on the doors and drawers, echoes its mandarin origins. Yet accentuates the contemporary wood finish.

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Fleur Cowles on Living with Flair

continued from page 40



HANS WILD/LIFE MAGAZINE

Elsa Schiaparelli's cosmopolitan home in Paris presented a spirited eclecticism: "She practically invented the word," says Miss Cowles.

room inviting: the biscuits, the right new book for the person who'll sleep there, the most beautiful—not plainest—glasses with the water carafe.

Flair is the recognition of culture, and the ability to leave it as it is, as Robsjohn-Gibbings did when he decided not to tamper with Greek design in copying their furniture. It is also introducing fine art to the work place, and not just as tax exemptions. In Europe, the new art-filled office buildings may be the only museums of the future, as Baron Lambert seemingly understood when he built his remarkable bank in Brussels.

It is using a favorite flower as your symbol. Clare Luce, at one time, never appeared without a rose pinned to her dress. I have always been torn between the elegant rose and the simple daisy, but fate intervened when recently a rose was given my name: a scented, creamy flower with a blush of pink—the sort Fantin-Latour might have created—now to be found en masse in my homes.

And it is a love of the old. Of my

continued on page 44


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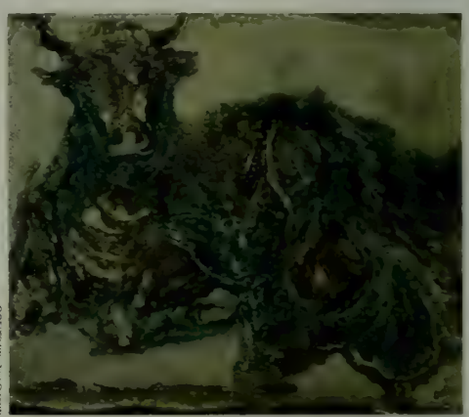
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Fleur Cowles on Living with Flair

continued from page 42

three homes, the youngest is the high-ceilinged eighteenth-century Georgian house in London; next is the low-ceilinged sixteenth-century farmhouse and huge converted barn in Sussex, amid very old English gardens, lakes and verdant small hills. The third takes me furthest back in time: to the Spanish "monument" I rebuilt and restored—the *Extremadura*—a ninth-century castle I brought back to life from the ruins



MAYOTTE MAGNUS

Fleur Cowles collects the work of Paul Dufau, a French farmer whose artistic flair she discovered and promoted; here, his painted bull.

and rubble I had bought. Though now very gay, it retains its monastic feeling and overlooks a green Moorish garden. Together, all three homes achieve another thing that I believe gives flair to life: contrast.

Flair can also be a certain idea behind collecting paintings. When I came to England in 1955, I started a new collection, vowing to hang only works by painters I knew (or would get to know). The result is not only diverse, but rich in anecdotes. "Label appeal" doesn't exist, though many are by friends who are the greats of our time. All give me a bonus, the finest of rewards: memories.

I recall my conversations with Georges Braque during visits to his Paris studio, and to his farm in Varengeville, near Dieppe, where he and I sat facing each other before a fire in the inglenook, he toasting

continued on page 46



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Fleur Cowles on Living with Flair

continued from page 44

bread stabbed on the thin end of a branch, I adding jam and butter.

And I remember the excursion my husband and I once took to a tiny hamlet in southwest France, to discover an unknown painter, the sixty-nine-year-old farmer Paul Dufau. He had been painting every night of his life since the age of eight, and had never sold a single work. In a disused stable, years of paintings—two feet deep—littered the floor. He was too poor to use anything but cartons or cardboard, too poor to buy many

Flair can also be a certain idea behind collecting paintings.

paints. He added sand to make beige tones, spreading it with a little paint; the result is like a Tanagra. For black, he used soot from the chimney. After I arranged two "sold-out" exhibitions for him, Dufau's life changed. Now there is a tractor, electricity and plumbing. The now aged Paul Dufau is secure and proud that his work is in many fine collections.

There was the time I gave brushes, paints, and canvases to three of the Amazonian artists invited to meet me by the director of the Brazilian museum in which my paintings were being exhibited. I took the gamble: I commissioned paintings and I paid the artists in advance. Would they ever send the birds, flowers and jungle tales they love to paint? They did. It was an exciting experience to unpack them in London, and, most of all, to discover just how much flair those Indians possessed.

The word *flair* knows no time period, no geography, no income. It can be found anytime, everywhere.□

Painter/author/editor Fleur Cowles is now writing an anthology of flowers. A book written around her paintings, *The Love of Tiger Flower*, by Robert Vavra, is newly published.



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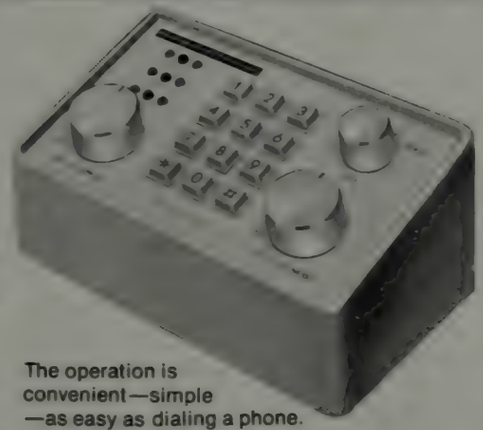
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The Woodland Year

by Peter Barrett



Fawns in the June Meadow

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Plates shown smaller than actual size of 9¾" diameter

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Portrayed in a collection of twelve charming collector's plates . . . one for each month of the woodland year.

Limited Signature Edition. Advance Subscription Deadline: March 31, 1981



he beauty and grace of a young deer frolicking in the summer meadow . . . the delight of a baby raccoon being startled by a tiny green frog . . . the charm of o chipmunks sharing their food with a little rd . . . such scenes from nature have a very ecial fascination for us all. To be able to cap- re these qualities in visual form is a unique ft—and the renowned English painter Peter arrett has that rare gift in abundance.

Because Barrett is a trained naturalist as well an artist, he is able to portray in his work not ly the personality of nature's most captivating eatures—but also their distinctive features in alistic detail.

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ach delightful animal—the raccoon for April, e deer for June, the badger for October— mbolizes especially well that particular time f the year.



The Friendly Chipmunks in August

The January plate, for example, portrays two Grey Squirrels digging up acorns on a snowy winter's day. The May plate depicts a baby fox startled by the sudden appearance of a butterfly in the tall grass. The November plate shows an American Marten perched in a pine branch—a moment after he has mischievously disturbed a Red-Breasted Crossbill . . .

Every one of the twelve plates has a charm about it that is irresistible. Because no detail, no matter how small or subtle, escapes the eye of Peter Barrett.



Squirreling for Nuts in January

A unique way to depict nature's most delightful creatures

Consummate artist that he is, Peter Barrett is always seeking ways to make his art different and original. And here he has found a most ingenious one. He has portrayed each scene as though it were being viewed secretly, without the animals knowing you were there. Thus, as you look at the plate, you have the illusion of having peered through an opening in the forest—and suddenly come upon this delightful scene! It's a technique which Barrett uses in the most winning manner . . . and each work, therefore, becomes a new and pleasant surprise.

In order to capture the art of Peter Barrett in the most appealing manner, each plate will measure 9⅛ inches in diameter. Moreover, each of these lovely woodland plates will be decorated with a border of *pure 24 karat gold*. Franklin Porcelain has entrusted the creation of the plates for this distinguished collection to its affiliate, Franklin Porcelain of Japan.

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The Butterfly Chase in May

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Intimations of Comfort



JANE RADY

Russell Lynes highlights a few of the patented items in a new touring Smithsonian museum show of innovative American furniture.

IF IT ISN'T ONE KIND of nostalgia, it's another. It seems that we spend a good deal of time amusing ourselves by poking about in the attic and trying to reassure ourselves. We evidently want to keep the future, which comes at us with such a rush, from overwhelming us with objects that many of us will learn to use, but will never understand the workings of: tiny calculators, microwave ovens, electronic chess games that can defeat champions. So we search for gadgets whose workings we can comprehend just by looking at them—nice straightforward spinning wheels, rocking chairs, Franklin stoves, wind-up Gramophones, hand-cranked ice-cream makers, music boxes—objects whose principles of operation do not require any specialized training to understand. They are comforting.

The Smithsonian Institution calls itself, with justification, "the nation's attic." Out of this attic, which belongs to all Americans, and out of several others, has come a very interesting exhibition of ingenious objects that satisfy our pleasure in inventiveness without playing tricks that we cannot readily understand. It is a show called "Innovative Furniture in America." It opens this month at the Smithsonian Institution's national museum of design, the Cooper-Hewitt, in New York, and then will circulate around the United States for a couple of years.

"Innovative Furniture," according to David Allen Hanks, who organized the exhibition with the Smithsonian and has prepared a book to go with it, means in this case "patented" furniture. The designers who conceived it used such ingenious methods of construction, manipulation of materials and design that they registered their pieces with the United States Government Patent Office. They devised new springs for "platform rockers"; they found new ways to mold and bend and shape wood to fit the contours of the human frame and to gratify the eye of the beholder; they folded chairs for easy storage and easy portage.



STUDIO NINE

Mr. Lynes prefers such 19th-century pieces as *Warren's Centripetal Spring Chair*, 1849, which manages not only to rock, but to bounce.



STUDIO NINE

The earliest piece in the exhibit—Samuel Gragg's *Elastic Side Chair*, 1808—was molded under steam into its gracefully curved shape.



STUDIO NINE

The Heywood Brothers' *Platform Rocker*, 1873, is an intriguing manifestation of America's predilection for sturdy comfort and mobility.

continued on page 58

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Intimations of Comfort

continued from page 54

(Folding chairs, I am told, are at least as old as Caesar's Gallic wars, when they were used by the commanders of his troops in the field.) Innovators devised "convertibles," not just chests and sofas and wardrobes that even a child could transform into beds, but chairs and tables that became library steps, chairs that became drafting tables, and high chairs that became baby carriages.

The earliest piece in the exhibition is a simple bentwood side chair of fluid design, patented by Samuel Gragg of Boston in 1808; the most recent is a canvas and wood storage unit, which, when not in use, collapses into something flat, light and portable. It was patented in 1979 by Jerry Johnson. In general, the nineteenth-century pieces interested me more than the recent ones; both nostalgia and surprise had something to do with this. There is an object called *Warren's Centripetal Spring Chair* (1849) that looks like a "bouncer," not a rocker, and there are precursors of the tubular metal furniture of Mies van der Rohe and the cantilevered wood chairs of Alvar Aalto, which are still fashionable today.

But there are qualities in these pieces of innovative furniture that are, I believe, more interesting than their construction. They reflect the American character: its concepts of comfort, which vary from era to era as fashions and manners change; its restlessness (mobility, if you prefer); its concern with status and its unflagging delight in gadgetry.

Restlessness is an American characteristic. Get-up-and-go is a quality we admire, and we approve of someone who is ambitious and is "going places." In other words, mobility—both physical and social—is a quality we set store by. This turns up in a variety of guises in innovative furniture, most amiably in the rocking chair. John F. Kennedy is reported to have remarked: "You will recall what Senator Dirksen said about the rocking chair: it gives you a sense of motion without a sense of danger."

Informality is an important consideration in most of the innovative furniture in the show. There are not many pieces that would have been regarded as parlor furniture in the nineteenth century, though John Henry Belter's richly carved mid-century side chair, which was made of laminated rosewood (a patented method), was obviously intended for a parlor or drawing room, not for a library or sitting room. A proper lady, in her own or someone else's parlor, sat "with the base of her spine against the back of the chair," or not touching the back at all. In the 1870s and '80s the wire construction of the bustle must have made it impossible for her not to sit like a ramrod, on formal occasions. But the innovators, it seems, were determined not only to let people sit comfortably, but, by simple adjustments to many chairs, to let them stretch out. Reclining chairs unfolded into chaise longues.



STUDIO NINE

C. B. Sheldon's dedication to ease and informality influenced his popular *Reclining Chair*, 1876, on display in the Smithsonian show.

Some of the chairs in the exhibition have strong wills of their own. They allow you to relax, but only in the position in which the designer

continued on page 60


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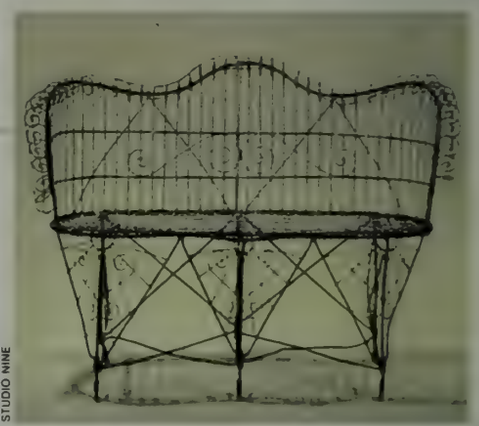
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Intimations of Comfort
continued from page 58

has decided you should relax. There is a steel chair by Frank Lloyd Wright that looks (I haven't sat on it) like something suitable to be electrocuted in. But then, Wright never was one to compromise with someone else's notions of comfort; it was design, not desire, that mattered to him. Personally, I like a chair I can squirm in, an easy chair like a good Morris chair or Charles Eames's wonderful bent-plywood and leather



STUDIO NINE

Wire—new to furniture design in the 19th century—is woven into a weblike pattern in a garden settee in the Smithsonian exhibit.

chair that has been compared to a catcher's mitt. Both are in the show; both are remarkable inventions of civilized and civilizing designers.

Variety is the spice of this show; there is a great deal more spice than I have mentioned—chairs made of horn, of inflatable rubber, of cardboard, of steel rods and of polyurethane. There is a chair that is designed to be strapped to your legs and to go where you go—but not, I'd guess, for long with comfort. There are chairs to stack, to push, to carry. There are pieces so familiar that it is difficult to believe they were ever innovative. There's a little bit here of everyone and for everyone. □

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of 19th Century America, Good Old Modern,* and *The Tastemakers,* which recently was republished by Dover Publications. He is now at work on a book about the Cooper-Hewitt Museum.

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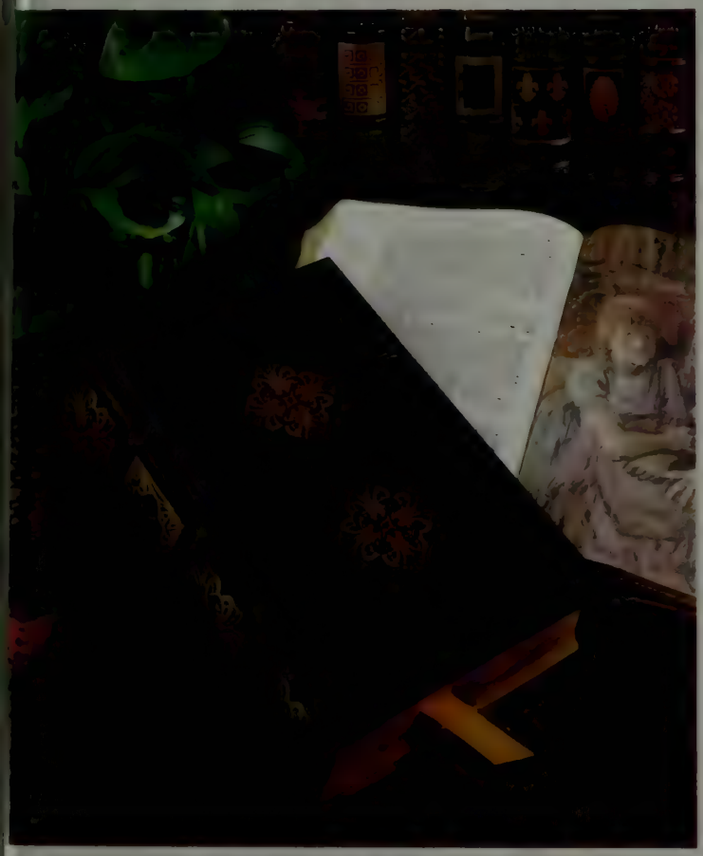
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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

A CENTRAL FIGURE in the second generation of American Abstract Expressionists, Morris Louis (1912–1962) is best known for a body of work in which poured acrylic paint stained lengths of canvas to make lyrical abstract forms. His series, designated as "veils," "florals," "stripes," and "unfurled," rank him among the great colorists in Modern Art. *Alpha Psi*, 1960, shown here, is from the "unfurled" series and exhibits parallel but irregular rivulets of intense color arranged on both sides of the canvas.



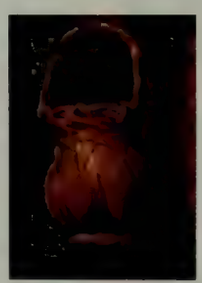
See page 96.

THE ENGLISH architect's table or desk, such as this simplified George II example, attained status by the mid-eighteenth century. The table's angled and adjustable top, supported by a series of racks and stays, affords better viewing and control when used in drawing or in painting with watercolor. Usually, a large drawer or series of drawers is incorporated into the piece, with two candle slides, which pull out from the sides.



See page 107.

A VARIETY of natural fibers, softened to become more pliable, are twisted, woven or plaited into what is thought to be man's earliest type of container—the basket. The forms of these functional agrarian objects are controlled and dictated by the material used in construction: grasses and straw for small tight weavings; bark and thin woods for larger, more solid forms. Used to hold flower arrangements, this split-bamboo Japanese basket is of an ovoid form that was refined in the fifteenth century with the advent of the Tea Ceremony.



See page 118.

THROUGHOUT his student days, when the focus was on conceptual, performance, and narrative art, painter Don Sorenson has remained loyal to developing "a new structure—one that goes beyond the 90-degree vertical and horizontal grid." His highly ordered work deals in particular with the unification of opposites. In the *Curved Diagonal Series* of 1977, from which this untitled acrylic derives, zigzags impart an illusion of layered spaces, and successive applications of color and imagery allow the work to glow with an inner light.



See page 144.

LIKE OTHER twentieth-century artists, Jean Dubuffet's concerns as a painter deal with direct, spontaneous expression, as opposed to a schooled, cultivated approach. Avoiding false distinctions often made between the beautiful and the ugly, he created in the 1940s and '50s a number of earth-toned portraits and figure studies characterized by a childlike quality infused with wit. Among these haunting images, rendered with scratchy textures and pastes of color, is *La Cravate jaune*, appearing here.



See page 144.

CONTEMPORARY SCULPTOR Anthony Caro, influenced by his association with artists Kenneth Noland and David Smith, has followed the tradition of Cubist-derived constructivism. Known for his monumental constructions of welded and bolted steel, often enriched by a patina of browns and mottled textures, Caro's recent works, including this small stainless-steel piece, reflect an almost pictorial quality, with flattened planes, accidental "imperfections" and transparent varnish coating.



See page 173.

VANESSA BELL (1879–1961) and Duncan Grant (1885–1978), principal artists of the literary and artistic Bloomsbury Group that burgeoned in England before World War I, collaborated extensively and painted in an almost interchangeable style. Influenced by the Omega Workshops, they created not only paintings, but carpets, fabrics, wallpapers, dishes and furniture, as well. This painting-within-a-painting, attributed to Duncan Grant, is similar in concept to a screen designed by Vanessa Bell for her sister, Virginia Woolf. □



See page 129.



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In Brittany

A Contemporary Recapitulation of the Past

INTERIOR DESIGN BY SERGE ROYAUX
PHOTOGRAPHY BY PASCAL HINOUS



Designer Serge Royaux deftly united modern understatement and traditional grace for the Brittany home of the comte and comtesse de Tugny. LEFT: Like an oversize vitrine placed on a grassy carpet, the garage displays part of the comte's collection of classic cars behind multipaned folding doors. From left to right are a 1930 Delahaye, a 1947 Jaguar, a 1937 MG and a 1950 Jaguar. ABOVE: The newly constructed residence joins two older houses. With its slate roof, small dormer windows and wrought-iron balcony, it is well adapted to the Neo-Classical style of its setting, the city of Pontivy, created by Napoleon to be the capital of Brittany. The ordered urban design reflected the emperor's overarching authority.

"NINE TIMES OUT OF TEN," says Serge Royaux, "when people contact a particular interior designer, they are already well acquainted with his or her work." So the Parisian designer was more than a little surprised one morning when an unknown voice asked him over the telephone to undertake the construction and complete design of a house in Brittany.

With some trepidation, M. Royaux traveled west from Paris to assess the situation, but his fears were at once









OPPOSITE ABOVE LEFT: An 18th-century relief by Bouchardon adorns the cobbled Entranceway. OPPOSITE ABOVE RIGHT: The Entrance Hall announces the décor's crisply updated Neo-Classicism. Bounded by a granite-block pillar, a mirrored wall backdrops a pair of 18th-century Italian marble columns atop a porphyry console, and the rich mahogany tones of a Bouchardon bas-relief. OPPOSITE AND ABOVE: Highly polished woods lend gleaming warmth to the Living Room. Underscoring the restrained formalism are Corinthian columns, an antique marble mortar and a 17th-century stone fireplace. A large canvas by Simon Vouet bestows somber grandeur. Verdant indoor plantings add vitality.

dispelled when he met the comte and comtesse de Tugny in a small Gothic manor house in the country where they were then living. Almost at once the designer said to the owners, "I feel completely at home here." Indeed, their house—with its low ceilings and chestnut beams, its slate floors and its rough plaster walls—struck a comfortable chord and reminded Serge Royaux of the thrust of his own work and preferences.

Unhappily, career considerations required the owners to move from this gracious country house upon which they had lavished so much care to the neighboring city of Pontivy. At first they had hoped to find some old house there, with all the characteristics of French provincial charm—a house they could renovate completely. However, nothing they found appealed to them, and in the end they decided to build something along the lines of the country house they were forced to leave. "We knew



precisely what we wanted," says the comte de Tugny, "and we had no desire to argue with some designer about whom we knew nothing."

Their requirements were not overly demanding: a garage large enough to contain a collection of antique automobiles; a garden that would suggest the country, and nothing of the city; and an interior arrangement that would allow them to live as simply as possible, with the minimum of servants required. In addition, the new house would have to conform to the urban landscape of Pontivy itself. The town is an interesting one. Created by the emperor Napoleon as the capital of the province of Brittany, for the first thirty years of its existence it bore the name of Napoléonville. Its creation was a small echo of what Peter the Great had done at St. Petersburg. From Le Palais de la Préfecture to the small houses occupied by the keepers of flood gates, to the square surrounded by administrative buildings, Pontivy is even today the very model of governmental Neo-Classicism.

Serge Royaux, who has always transformed his favorite classical styles into the more simplified idiom of contemporary design, was much intrigued with Pontivy's architectural purity and the abundant use of unyielding granite. In order to keep the de Tugny residence in harmony with the row of private houses along the quai where it stands—barracks across



OPPOSITE: Dark eighteenth-century boiserie enriches the Library, where an ornate Louis XIV cartel clock seems to hover before the mirrored fireplace surround. A handsome 18th-century *bureau à cylindre* bears a group of 19th-century Italian architectural souvenirs in marble. ABOVE: Candles in antique mahogany candlesticks cast light on an architectural study posed atop an antique drawing table in the Neo-Classical Library. Beyond a folding chestnut partition is the Dining Room, warmed by a fire blazing in a fireplace of Breton granite. Encircled by Louis XVI *fauteuils médaillons*, the glass-topped dining table supports a whimsically formal centerpiece: an antique game of *boules* arranged in a Lalique bowl.

the canal are similar in appearance—he joined the basic shells of two existing buildings and created a common façade. The resulting house has a stone cornice, small-paned windows, a mansard roof and a balcony in the seventeenth-century manner. "In fifteen years this house will look like an antique," says the designer, who has rarely been so enthusiastic about the revitalization of the past. Certainly he has had a good deal of experience in this area: arranging some rooms for the Musée des Arts Décoratifs in Paris; doing guest apartments for an old convent in Périgord; working on aspects of the Grand Trianon at Versailles. During the course of such projects he has learned that each era reinterprets antique styles in a different way, and that each "revival" is more characteristic of the present than of the past. Thus the de Tugny house, while built in accordance with certain ancient precepts, is contemporary in





feeling. "The main idea," Serge Royaux emphasizes, "was to make certain we retained the grace of the owners' previous house."

Extensive antique boiseries and an enormous stone fireplace determine the height of the ceilings, the size of the rooms and the general interior arrangement. The varnished chestnut ceilings recall the open beams of the former country house, while the plantings in the garden—and the trees that line the banks of the canal outside—echo the countryside.

One particular passion of Serge Royaux is evident everywhere, and that is his delight in contrasting natural materials. The use of marble and granite and thick wood as backgrounds has allowed him to mix the furniture and objects from different periods and to point up their underlying affinities. The eighteenth-century clock cases by Georges Jacob, for example, have much in common with Art Déco, while two armchairs by Suë and Mare could almost be First Empire. "In their purest—and finest—creations," says M. Royaux, "the *ébénistes* who worked between 1920 and 1940 captured the basic feeling of classic French furniture."

The owners followed Serge Royaux's work with enthusiasm, and, as well as a mutuality of taste, they shared with him a love of collecting. Indeed, their tastes are catholic: ancient weaponry, antique automobiles, turn-of-the-century sandstone, old kitchen utensils. And perhaps it is this richness of incident that gives such a vital character to what may well be one of the last private houses to be built in "Napoléonville."□

—Jean-Louis Gaillemin

ABOVE LEFT: In the Study, a light-toned palette sets off the deep luster of polished granite lamps and an ensemble of early-20th-century furniture made of Brazilian rosewood. LEFT: Dusky flannel dignifies the bed and walls of one Bedroom of the Master Suite: the 18th-century bed and chairs by Georges Jacob complement the sense of austere elegance. OPPOSITE: An amply draped canopy bed graces the other Master Bedroom. Attended by a Louis XV cane-back fauteuil, a stately Louis XVI desk and a small 18th-century mahogany table are laden with fin-de-siècle stoneware.





Cordiality

Warmth and Comfort in Los Angeles

PHOTOGRAPHY BY RUSSELL MAC MASTERS

"F. SCOTT FITZGERALD was among the first tenants—that was when he was having his liaison with Sheilah Graham—and over the years, Claudette Colbert, Clark Gable, Eddie Cantor, Paul Whiteman and Judy Garland lived here. Bette Davis owns the penthouse today," says author Nathaniel Lande, the owner of a recently remodeled condominium in West Hollywood. The building maintains a tradition of appealing to personalities—movie stars, writers, directors—and is almost a historical landmark. "Charlie MacArthur and Ben Hecht wrote some of their plays here, and Dorothy Parker liked to come over and stay."

The apartments were designed with a respect for comfort and aesthetics, with luxuriously high ceilings, spacious terraces and rooms. "The old red brick on the exterior gives the building a European feeling," adds Mr.



Writer Nathaniel Lande conceived an atmosphere conducive to literary endeavor in a French Colonial-style home in West Hollywood. OPPOSITE: A canvas awning and painted shutters establish a continental ambience on the brick-paved Terrace. ABOVE: Cheerful fabrics animate antique appointments in the Living Room. Commodious Louis XIII chairs are covered in a Brunschwig & Fils print, echoing the pattern of the Portuguese rug; pillows cushion a leather and cane-backed Italian deck chair. A print by Denis Van Alsloot evokes the bustle of a European town square; a painting by John Botz injects a contemporary note above the fireplace.

Lande, who has just written two novels. His first novel, *Cricket,* will be published this spring. "All during my writing I had workmen gutting the kitchen and bath; others were replastering, rewiring, replumbing. And I had a good painter who worked out the subtle Pointillistic effect on the walls. It adds another dimension, a texture, I think, to a room, rather than having all the walls slickly painted. I got the idea from many houses that I admired in London, in the days when I was studying at Oxford."

A collector of antiques and unusual appointments, Nathaniel Lande is a former creative projects director for Time-Life as well as a producer of films and television specials. He has published five books, among them *Mindstyles, Lifestyles* and *Self-Health.* "I wanted to work in a cheerful indoors/outdoors atmosphere, since I spend much of the day at my desk. This is why I had my study, which faces a large terrace leading to the pool, painted a vanilla peach, just as I did the living room. I often entertain in my study. Small lunches are a pleasant break several times a week, with no more than six people for a bite of something simple my housekeeper prepares without a lot of fuss—poached salmon, a light pasta, salads, cheeses and wine. That's when I hide my typewriter in the armoire."

He often works late into the night, when the rooms take on another feeling. "So much light pours in here by day that during the evening everything seems closer and cozier, and I never feel lost." His desk, he explains, is an eighteenth-century antique made of Spanish oak, and at the other end of the study is an eighteenth-century British campaign sofa, where his young son, Andrew, sleeps



In the Living Room, twenty engravings chronicle the coronation of James II in 1685; a Latin prayer book on parchment, dated fifty years earlier, rests on an antique music stand. The 13th-century Chinese rubbing was taken from a bas-relief at a temple near Canton. Pillows accent a sofa clad in cotton velvet. Four coats of paint, applied with a sponge over a strié base coat, give walls a dappled effect

when he visits. The boy delights in the cartoonlike drawing above the sofa, which has his name worked into the slogans and banners. "He spends an hour looking for all the Andrews," says his father, with considerable pride.

In the living room Mr. Lande points to a series of twenty engravings that hang above his sofa, detailing the coronation of James II in 1685. "I found them at auction at Christie's, and I couldn't resist the pageantry. Here are the trumpeters; there are the kettledrums—followed by duchesses, dukes, baronesses, bishops, and pages strewing rose petals before Queen Mary." He adds that his pleasure in collecting was stimulated during his Oxford years, when he would seek out silver tankards in flea markets.

On the other hand, the kitchen and bath are clean-lined and functional. "That's why I have black Formica on all

He adds that his pleasure in collecting was stimulated during his Oxford years.



French doors and a bank of high, multipaned windows endow the Study, which functions also for dining, with airy lightness. An 18th-century fauteuil and bench, both clad in crisp flowered fabric, attend a 17th-century Spanish refectory table set with Orrefors crystal, Cartier silver and Italian ceramic plates. Prints depicting historic ships recall the lure of the sea; *faux*-bamboo brass spindles distinguish an 18th-century campaign bed.

the cabinets. I've even put it on the refrigerator, to tie the area together. As a bachelor, I wanted only a butcher block for a counter all around the stainless-steel sink. It's easy to take care of, and I can serve a quick lunch or make some hors d'oeuvres to offer a guest on the front patio—nice in the late afternoon when the weather's clear and you can have a peek at the ocean." Brick-paved, the patio is lined with potted azaleas, impatiens, bougainvillea. "And right next door is where the famous Garden of Allah was."

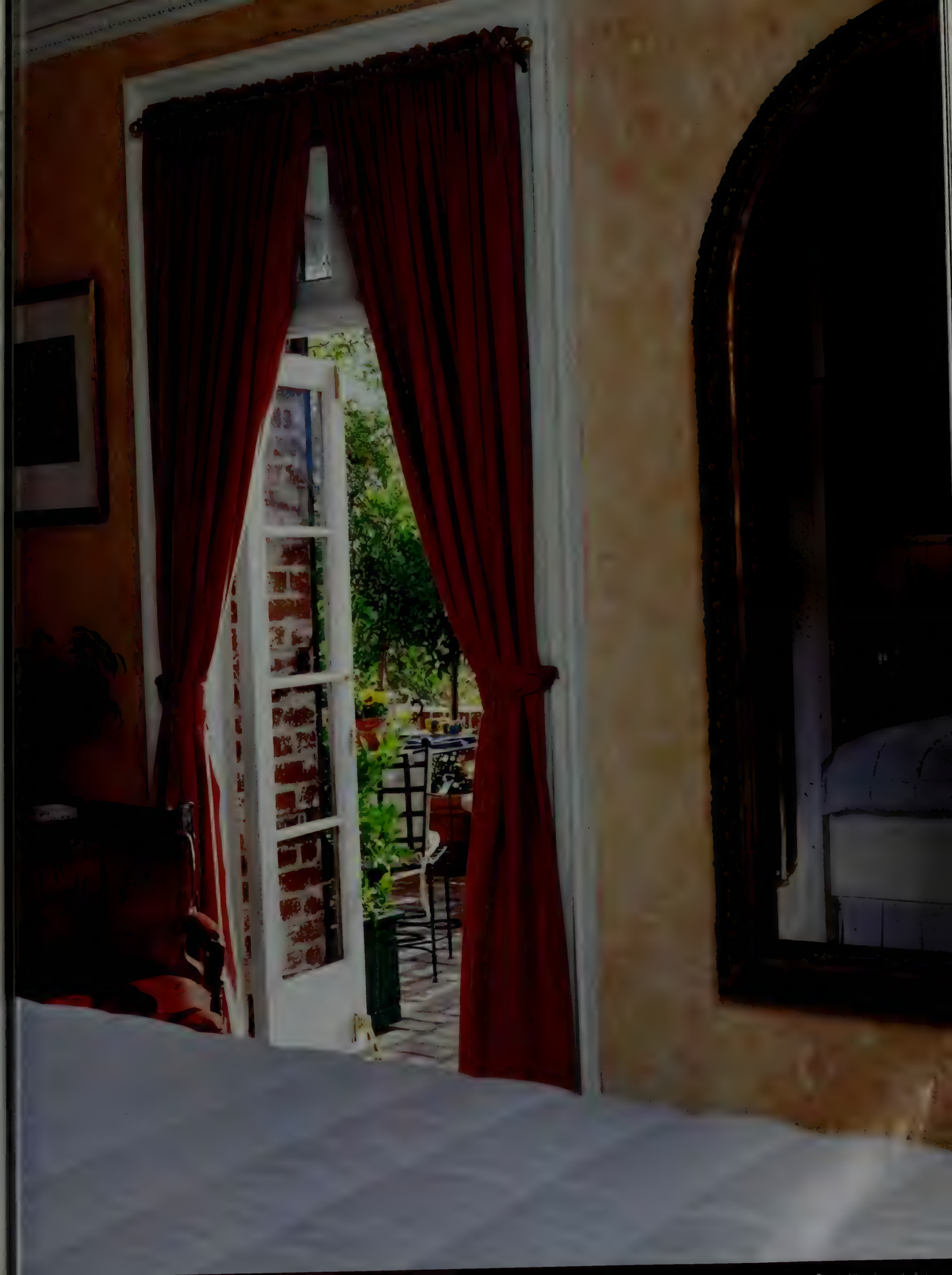
In the bedroom, Mr. Lande decided to build his bedposts to the ceiling for height—he is six feet six inches tall—and he credits a friend, decorator Leo Dennis, with the suggestion of painting the room paper-white, "to open it up." He is especially proud of the room's French acanthus-leaf-bordered mirror from the early eighteenth century, and the court painter Pierre Mignard's canvas of a rose-cheeked duchess, painted for Louis XIV, the Sun King.

"I also collect signed poetry," says Mr. Lande, as he points out a framed verse, "July Dawn," by Louise Bogan. "I have poems signed by Carl Sandburg, T. S. Eliot, e. e. cummings, but I don't hang them all on the walls. I change the poems from season to season." He also enjoys such eclectic possessions as a brass Dutch milk can with delft-blue handles, which he likes for greenery; a 1727 Bible on a lectern; the miniature sculpture of Dionysus, cast during the Golden Age of Greece. "Dionysus represents a sign of welcome for the guests—and for me. I should paraphrase Anaïs Nin, who said, 'I come in to go out.' I prefer to go out to come in. I really enjoy being welcomed here."□

—*George Christy*



Antique and modern furnishings mingle in the Master Bedroom. ABOVE: A portrait by Pierre Mignard, court painter to Louis XIV, lends a dignified air near a Picasso poster given to Mr. Lande by the artist. Continuing the theme, a Louis XV armoire contributes an imposing example of 18th-century French craftsmanship. A modern chord is sounded by the four-poster bed, fitted with Martex accoutrements. OPPOSITE: In this serene setting, a pastel portrait by Lillian Freiman presents a quietly classical image. Boussac of France draperies frame French doors leading to the terrace.







The Urban Flavor

California Designer Captures the Essence of Manhattan

INTERIOR DESIGN BY MICHAEL TAYLOR
PHOTOGRAPHY BY JAIME ARDILES-ARCE





Michael Taylor fused simplicity with sophistication in his design for a penthouse on Manhattan's Park Avenue. PRECEDING PAGES: Like ripples sculpting a field of wheat, restrained furnishings create rhythmic currents amid the Living Room's neutral tones. Four Régence fauteuils afford contrasting period accents. Dappling the ceiling with shadow, islands of foliage inject vibrant flourishes of color. ABOVE: Mr. Taylor's extensive use of travertine—in the Living Room's fireplace surround, low tables and appointments—establishes thematic unity. ABOVE RIGHT: Barbara Hepworth's bronze sculpture endows the Living Room with organic imagery. A basket of orchids contributes notes of floral delicacy. OPPOSITE: The minimalism of the Living Room's bleached oak flooring, fabric-draped walls and unadorned windows serves as an emphatic foil for the grand piano.

"PEOPLE do not immediately identify this as a 'Michael Taylor' interior," says the San Francisco designer. "I take that as a compliment—to my client and to myself. Some people demand an obvious decorator's stamp as a sanction of their own self-worth—a duplication of some interior they have seen illustrated in a magazine, for example, or one that belongs to an acquaintance. In this case, I was inspired by my client's quest for simplicity in the solution."

Mr. Taylor is speaking of the three-story Park Avenue penthouse he completed for the owner and his young son. After several unsuccessful interviews with various designers, mutual friends suggested that the owner contact Michael Taylor. "When I saw the apartment, I immediately knew the direction in which I wanted to go," the designer says. "My client agreed with the concept, saw what I saw, and then we went on to carry it all out with dispatch."

A wave of color and light carries through the apartment, and within that context Mr. Taylor allows specific pieces of furniture and art to dictate the needs of various rooms. The living room's four Régence chairs define that particular space, their classic simplicity suggesting the need for understatement in the room. A large Morris Louis canvas in the garden room is the basis for that area's design. Rather than introduce other works of art, the designer lined the walls with mirrors, to reflect the Louis painting tenfold. An enclosed greenhouse separates the garden room from the dining room, inviting sunshine and greenery into the city apartment, quite as if it were a California beach house. The tremendous play of light is increased by uncovered windows, and at night the many-colored cityscape envelops the dramatic interiors of the apartment.









PRECEDING PAGES: The Dining Room combines the classic grace of snowy marble with contemporary purity of form. Attended by lacquered parchment chairs, the starkly geometric table provides a gleaming backdrop for twin lily centerpieces. A pair of globes containing onion stalks rest atop the marble sideboard, while exuberant monstera plants burgeon forth from Chinese cachepots. ABOVE: In the Garden Room, rills of color cascade down a painting by Morris Louis; Hugo Robus's sculpture *Yearning* is reflected above the marble mantel. Chairs from Bloomingdale's, suggesting cozy containment, surround the dining table, a sleek disk of polished granite.

An intriguing juxtaposition is introduced when the snows of winter cover the terrace and greenhouse. Mr. Taylor describes the scene: "The earthy light colors of the interior glow with a sense of springtime. My client reinforces that freshness by filling his home with flowers and foliage the year round. The Morris Louis painting, reflected in the mirrors of the garden room, appears to hang on the snow-covered terrace."

Michael Taylor instills into interiors a marriage of sophisticated elegance and casual freshness that appears spontaneous. Such spontaneity, however, is one of the most difficult effects of interior design to achieve. The ability to integrate the positive elements of various regions—the casual outdoor living of the West Coast, the candlelighted warmth of a New England winter and the elegance of a grand European household—is the result of careful observation and experimentation. "As a designer," says Michael Taylor, "I am influenced by the location of the project with which I am involved. This is a penthouse on Park Avenue, surrounded by terraces that are over twenty floors above the street. The design direction was largely determined by the surroundings. I undertake projects everywhere in the world, and it is always intriguing to work in new environments, climates and cultures. These are the experiences that teach and train designers, and this is how we are inspired to produce fresh new ideas.

"For every interior there is a design solution. It is up to the designer to experiment until he finds the solution that works for his client and for himself, and the best solutions are those that appear to be the simplest to achieve. Critics often don't realize how many ideas are cast aside before a designer arrives at the most direct



solution to the problem facing him.

"If there is one particular sentence to describe my work, it is, 'When in doubt, take it out.' When I reach an impasse during a project, I eliminate—never add. If there is a question about the success of a given room, I take furniture out—and keep thinning it out until the design solution is the simplest it can be. This is no doubt contrary to the practice of many designers who, when in doubt, add another pattern, another texture, another piece of furniture, until a room is smothered. The result is then arbitrarily defined as 'eclectic.'

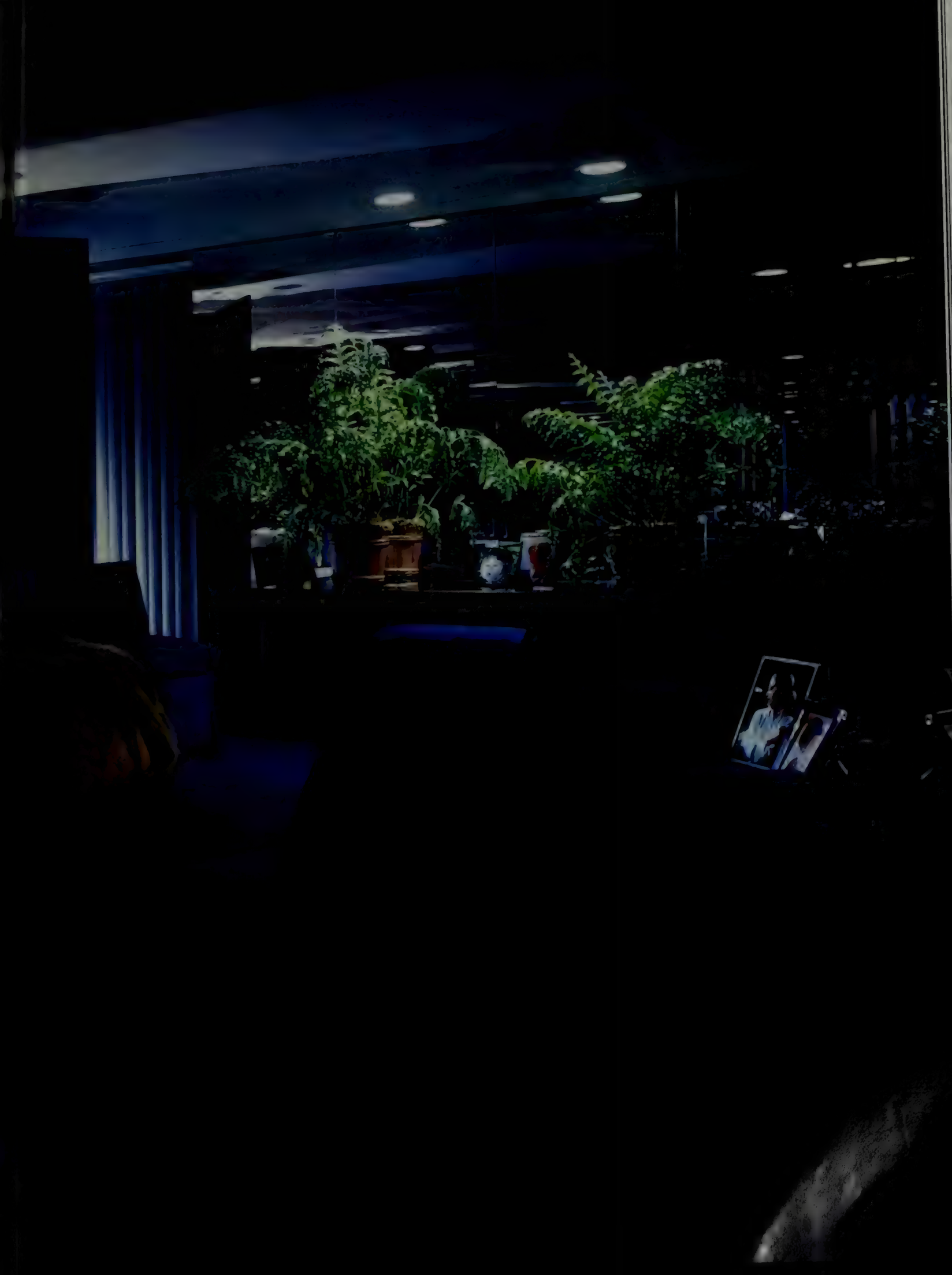
"I find, however, that an eclectic interior does work well for people who have traveled widely and collected beautiful things. I am charmed by their desire to surround themselves with personal treasures to which memories and experiences are attached. I dislike 'instant collections.' A designer who attempts to create a collector's image overnight creates nothing but a hodgepodge of irrelevant art. I am not demeaning collectors—I am one myself—but it is disheartening when people desire that particular image without understanding or appreciating the tremendous personal reward of searching for and discovering each addition to a collection nurtured over many years with care and affection.

"I am always thrilled to work with clients' collections, but I don't create them. I only adapt them. This apartment, for example, includes many possessions, primarily antiques, from my client's previous home. Several more pieces of art were purchased for specific locations. But essential to the apartment's success is the fact that the pieces in the collection are used artistically to achieve that all-important clean and classic design that is so satisfying." □

—*Cameron Curtis McKinley*

ABOVE: A ceiling of polished steel shimmeringly distorts the image of the Media Room, which is designed to accommodate film and television screenings. Built-in banquettes and rattan chairs from Bloomingdale's offer comfortable seating; Levolor blinds add crisp detailing. A Lee Krasner painting, *Future Perfect*, and a sculpture by Masayuki Nagare atop a wedgelike table inject curvilinear grace. FOLLOWING PAGES: Dark glamour envelops the Master Bedroom, where the midnight tones of walls, and carpeting by Stark, suggest mysterious depths. Japanese soy tubs, serving as planters, pose a rustic counterpoint amid the room's sophistication.







Antiques: Navajo Chief Blankets

Woven Images of the American Past

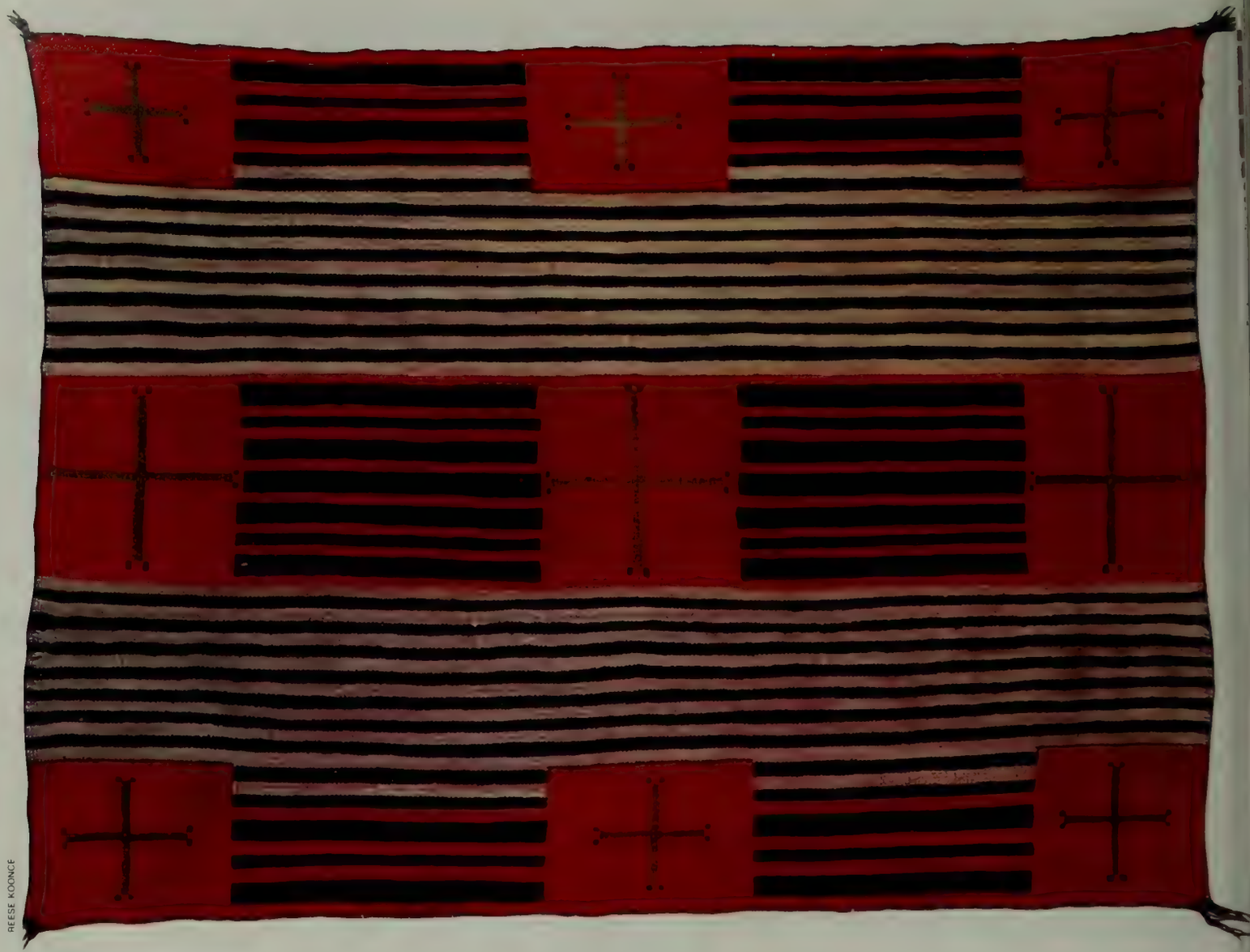


OPPOSITE: *Eye-Dazzler Third Phase Blanket.* Navajo Indian, 1890s. Germantown wool; 72" x 72". Flame-tipped edges and explosive color animate the elusive patterns of diamonds-within-diamonds. The two-toned bars inhibit the stabilizing background stripes and enhance the total eye-dazzling effect. Babylon Oriental Rug Company, Los Angeles.

THE WORLD TODAY is becoming more and more cluttered with gimmicks. For most people, "roughing it" is watching television without a remote control device. I try to live a straightforward life and I thrive on simplicity. I want the art I buy to have that quality also. Navajo blankets and rugs have that warm and comfortable essence about them, which is one of the things that initially caught my interest in Indian textiles. It's art with meaning. I'm not a collector, as such; I wouldn't buy a rug or blanket because it was valuable, and then keep it in the closet because I had no place for it. I buy art because it does something for me.

Part of the Navajo's sensitivity in their art stems from the fact that their

ABOVE: *Second Phase Blanket.* Navajo Indian, 1865–1875. Trade and native handspun wools; 56" x 76". Balanced placement of the thick center stripe and the narrower bands of bold trade-dyed wool reveals the weaver's assured control of her materials, exemplifying the composed simplicity of the second phase tradition. Tony Berlant, Santa Monica, California.



REESE KOONCE

style of living centered around the outdoors and natural elements. It is still amazing to look at a Navajo rug or blanket and find the design so balanced, especially considering that no preliminary studies were made. I own more rugs than blankets, but the rug actually developed from the blanket. After 1890 the weaving situation for the Navajo was grave, and the craft might have become extinct had it not been for one saving circumstance: More and more people were tossing their Navajo blankets on the floor and using them for rugs. Traders at this time (1890–1920) caught on quickly, and even though they have been maligned, they probably saved the craft. They insisted that the weavings be changed to a product more suitable for the floor.

Art, for the Navajos, was not separate from life; the blankets are an extension of this philosophy.

The Navajo Chief blanket dates back as far as 1850, and for some years it was part of the so-called classic period of Navajo weaving, which lasted until approximately 1870. Also found during this period was the Bayeta blanket. Bayeta, a wool cloth similar to flannel, and originally from England, was shipped to Mexico via Spain and made its way into Indian territory. Because they had no way to make a red dye, this cloth, available in a brilliant red, was invaluable to the Navajo.

Less ornate in design than the elaborate Bayeta blankets were the Chief Pattern blankets. The term



OPPOSITE: *Second Phase Woman's Blanket.* Navajo Indian, 1865–1870. Bayeta trade cloth and native handspun wool; 47" x 61". A subdued variation of stripes outlined with intense color and stripes crossing stripes reinvents the classic nine-block form, marking the transition to the diamonds of the third phase. Christopher Selser, Tucson, Arizona.

"chief blanket" itself is something of a misnomer. There were no chiefs, in the strict sense, in the Navajo culture. This powerful autonomous tribe, known as "Lords of the Soil," were independent of the white man's control, but not of the benefits of cultural contact. The blankets were woven by the women of the tribe, and their skill as weavers matched the Navajo men's skill as warriors. Thus, to own one of these blankets was considered a mark of honor by chiefs of other tribes, and their quality was appreciated by the Spanish, as well.

The word *blanket* is accurate, but its definition in our society falls short of its meaning to the Navajo, who considered it almost a "second skin."

ABOVE: *Third Phase Blanket,* Navajo Indian, 1865–1870. Native handspun wool; 55" x 72". Echoing the stark flat-topped mesas and buttes that punctuate the horizon of the Navajo homeland, terrace-edged diamonds intercut with multiple bars overlay a field of broad stripes heightened by rich hues. Pueblo One Indian Arts, Scottsdale, Arizona.



These intricately woven blankets were made with much care and concentration. There was even a ritual for young girls, described in a Navajo legend by "Spider Man": "Now you know all that I have named for you. It is yours to work with and to use following your own wishes. But from now on when a baby girl is born to your tribe you shall go and find a spider web which is woven at the mouth of some hole; you must take it and rub it on the baby's hand and arm. Thus, when she grows up she will weave, and her fingers and arms will not tire from the weaving."

The development of the Chief Pattern blanket can be divided into three phases. In the first phase (1850–1860), the design was only of stripes, revealing the essence of Navajo aesthetics, with its paradoxical harmony. The second phase (1855–1865) adhered to the same basic format, with only slight variations introduced. Now there were some rectangular block forms introduced among the stripes, their color and proportion obviously representing an ideal for the Navajo weaver. In the third phase, the blocks, set into the stripes of second-phase blankets, developed into a diamond motif.

Between 1880 and 1890, colorful blankets called Eye-Dazzlers were abundant. Through the use of new efficient aniline dyes, a large spectrum of colors were obtained, which allowed the weaver a new freedom of color design and expression. The diamond became the central motif, with its serrated edges that resulted in visual illusions. These new yarns were a great asset to the Navajo, who were now bent on a color jag.

The richness of color, the weaver's identification with nature, and most of all, the simplicity of form, are why I own Navajo weavings. Also, I am an American, and the Indian heritage in this country is important to me. I don't want to lose touch with it. But it is a fallacy to try and view these blankets or rugs as



OPPOSITE: *Second Phase Blanket,* Navajo Indian, circa 1850. Native handspun wool; 54" x 73". Evolving toward the nine block areas of color characteristic of the late second phase, stripes woven in vividly dyed wool vary in length and width, a complex and intricate demonstration of the weaver's skill and artistry. George Terasaki, New York.

they were seen by the Navajo. Keeping a link with a culture and being part of it are two different things. Art, for the Navajo, was not separate from life; the blankets are an extension of this indigenous philosophy.

All of these blankets reveal the sensitivity of the Navajo artist who wove them, and their strength of design can be perceived by anyone. Ultimately, however, they reveal a memorable spirit of the past and the spirit of a people. For myself, I simply like living with them.□

—*James Caan*

Actor, director and professional rodeo cowboy, James Caan is an enthusiastic collector of Western and American Indian art objects.

ABOVE: *Moki Style Third Phase Blanket,* Navajo Indian, circa 1885. Germantown wool; 67½" x 78". Sawtooth diamonds blaze across bands of color. When worn, the blanket's half-diamonds unite; the complete vertical pattern in front and back overshadows the horizontal flow of earlier blankets. Mudd-Carr Gallery, Santa Fe, New Mexico.

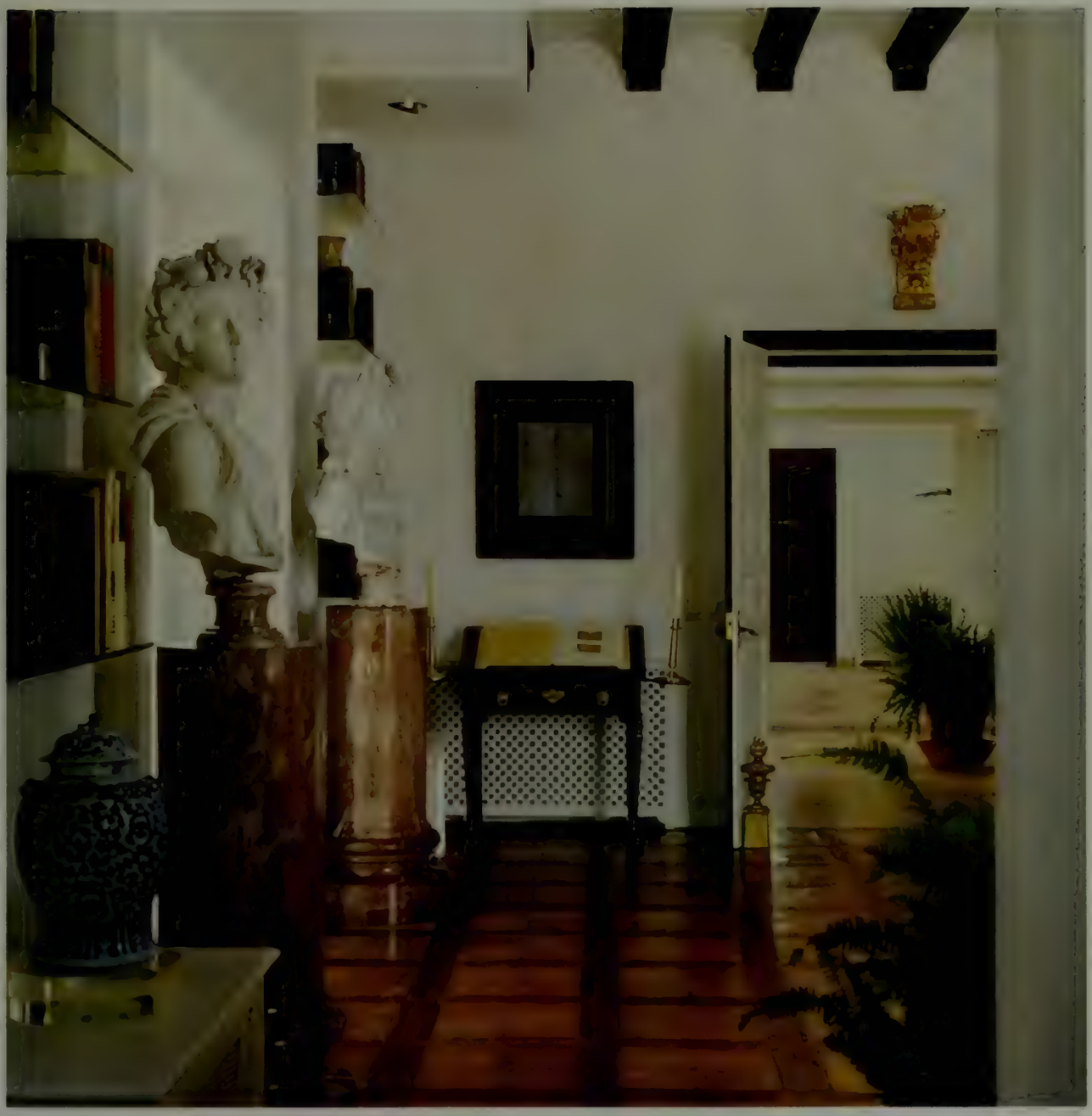




In the South of Spain

Subtle Moorish Echoes Define a House of Serenity and Digni

INTERIOR DESIGN BY ALFONSO ZOBEL DE AYALA
PHOTOGRAPHY BY DERRY MOORE



Alfonso Zobel's design for his house in Sotogrande, on Spain's Costa del Sol, sustains a tranquil harmony throughout a progression of rooms and cloistered courtyards. OPPOSITE: At the entrance, trim plantings and patterned brick and pebble paving lend textural contrast to smooth, pristine walls. OPPOSITE ABOVE: In the covered Entrance Patio, a small octagonal fountain injects mellifluous sounds. Seventeenth-century marble columns distinguish the surrounding arcades. ABOVE: A pair of 18th-century Italian busts, personifying spring and summer, counterpoint the Living Room's built-in glass shelves. Nearby, a George II architect's table proffers an elegant incline. Flooring mingles wood and terra-cotta tile.

ALFONSO ZOBEL DE AYALA'S house, in Sotogrande, Spain, has a very private atmosphere. It is possible to drive past without noticing it, since it is a discreet, partly hidden abstract composition of plain white-painted blocks, carefully placed on a small hill landscaped and planted with great care and precision. The house is inward looking, in the Moorish manner, and, like a convent or monastery, has few openings on the outside. Those that are there are heavily grilled, with dark brown or sky blue trellises. It is deceptively simple.

Inside, the rooms are composed around two patios, one covered and the other uncovered. One of the first concepts of the planning was that each of the principal rooms should give onto both patios. There is not a large number of rooms, but the house itself is large, and the proportions are as generous as they are exact. The plan is irregular. The logic lies in the relationship of adjacent



rooms, with the two patios and a bedroom hallway serving as punctuation marks in the sequence. Señor Zobel has thought carefully about the arrangement of the interior, and the resulting simplicity can only have been achieved with accurate thinking at the planning stage. Revisions or changes of mind would almost certainly have shown, if this had not been the case. The house took only fourteen months to build, and this fact clearly indicates that the design concept had been carefully thought out before the work started.

The design was composed with the use of models, and each development was prepared to scale in three-dimensional form. The house was thought out with great care. The idea that the rooms progress in an abstract way from shade to light, from small to large, came first. Second, balance with the out-of-doors was taken into consideration, especially in relation to the setting of the swimming pool. Then the relationship of the house to the site was taken into consideration and, finally, the landscaping and garden planting were all worked out.





LEFT: Wooden ceiling beams and the geometrically patterned rug and flooring underscore the balanced regularity of the Living Room. Beyond a pair of Spanish Baroque armchairs, a draped table bears a verdant centerpiece. The muted 17th-century still life at right is by Juan de Vanderhamen y Leon. ABOVE: Like all of the principal rooms, the traditionally appointed Dining Room opens onto an intimate patio; there, sheltered by enclosing walls, but open to the sky, an antique Roman bust is visible between four symmetrically placed trees. Inside, candlesticks with scalloped hurricane glasses flank an 18th-century Chinese Export tureen, surrounded by Belgian crystal, English flatware and French china. Adding dark-toned embellishment are Chippendale-style dining chairs.

The first patio itself serves as the entrance hall, and it is painted white, like all the other rooms in the house, the white paint being mixed with plaster and sand to achieve the desired texture. It is scaled to the size of a set of seventeenth-century marble pillars rescued from a demolished building in Seville, and there are dark Spanish eighteenth-century seats and classical sculpture. Nevertheless, the ear, and then the eye, is directed toward a small octagonal fountain in the center of the floor. The jet of water is only a few inches high, but its sound and movement are exaggerated by the simplicity and exactness of every aspect of the room. The harmony is ideal.

Directly ahead is the living room, the largest room in the house. The formula of white walls and dark wood, already suggested in the first patio, is expanded by modern upholstery materials, matting, early porcelain from the Philippines, and other objects of Europe and the East. There are many objects in this room, but the arrangement ensures the continuation of the quiet mood of the



ABOVE: The mood of privacy continues in the Master Bedroom, where a 17th-century Spanish chest serves as a night table beside an antique Majorcan bed with an ornate headboard. Artworks are, from left to right, a pair of 16th-century German engravings by Harmen Müller, an early American seascape and a painting by Spanish Impressionist Cecilio Pla. OPPOSITE ABOVE: A small fountain flows into the pool, a marble jewel set in still another terrace. Seventeenth-century marble pillars from Seville define the loggias; French doors lead to the living room. OPPOSITE BELOW: Graceful open-weave chairs offer respite within a narrow gallery punctuated by diminutive trees.

first hall. Windows on one long wall look out to the swimming pool, and the door on a short wall opens to the charm of the second patio.

The character of the dining room is simpler, but similar. On one wall there is a set of three arched windows that give onto the second patio. Because the other walls are bare, the focus of attention goes straight out of the room to the patio. And it can all be seen from the table: the white marble floor intersected by channels of running water, the white and pink marble fountain, the classical Roman bust, the white arches, and four tangerine trees set in white marble pebbles. Such carefully planned effects contrast with a prolific growth of climbing plants. This, along with the reflected sunlight in the enclosed space, reduces the strength of the shadows and considerably lightens the appearance of the arcades.

The continuity of theme is not lost in the bedrooms, although there are more rugs, draperies and upholstered furniture than in the other rooms. Draperies and bedcovers are tailored, and the rugs feel firm underfoot, more like matting. Bedrooms are designed to be sitting rooms as well, and each is private in the way the house itself is private, secluded from the outside world. The two bedrooms on the ground floor have large windows with trellis grilles through which the garden outside can be seen, a garden worked



Because most walls are bare, the focus of attention goes straight out of the living room to the patio.

out by Russell Page. Symmetrically planted young orange and lemon trees in squares of clipped herb hedges are set in brick paving, tall dark cypresses are planted on terraces bounded by sea green painted railings. A small vegetable garden with straight planted rows and water channels is shaded by ancient twisted olive trees. From the first floor bedroom, the whole garden can be seen, as well as a view of the mountains on one side and the sea on the other. It is a splendid panorama.

Other examples of Señor Zobel's work can be found all along the Costa del Sol, and in each of them his special understanding of, and love for, this particular part of Spain are evident. This understanding and love, however, are perhaps most evident in the charm and dignity of his own house in Sotogrande. Here he has captured all the undeniable magic of this particular part of Spain. □

—David Mlinaric





Exuberance

An Oriental Cornucopia in San Francisco

INTERIOR DESIGN BY RON NEWMAN, ASID
PHOTOGRAPHY BY MARY E. NICHOLS

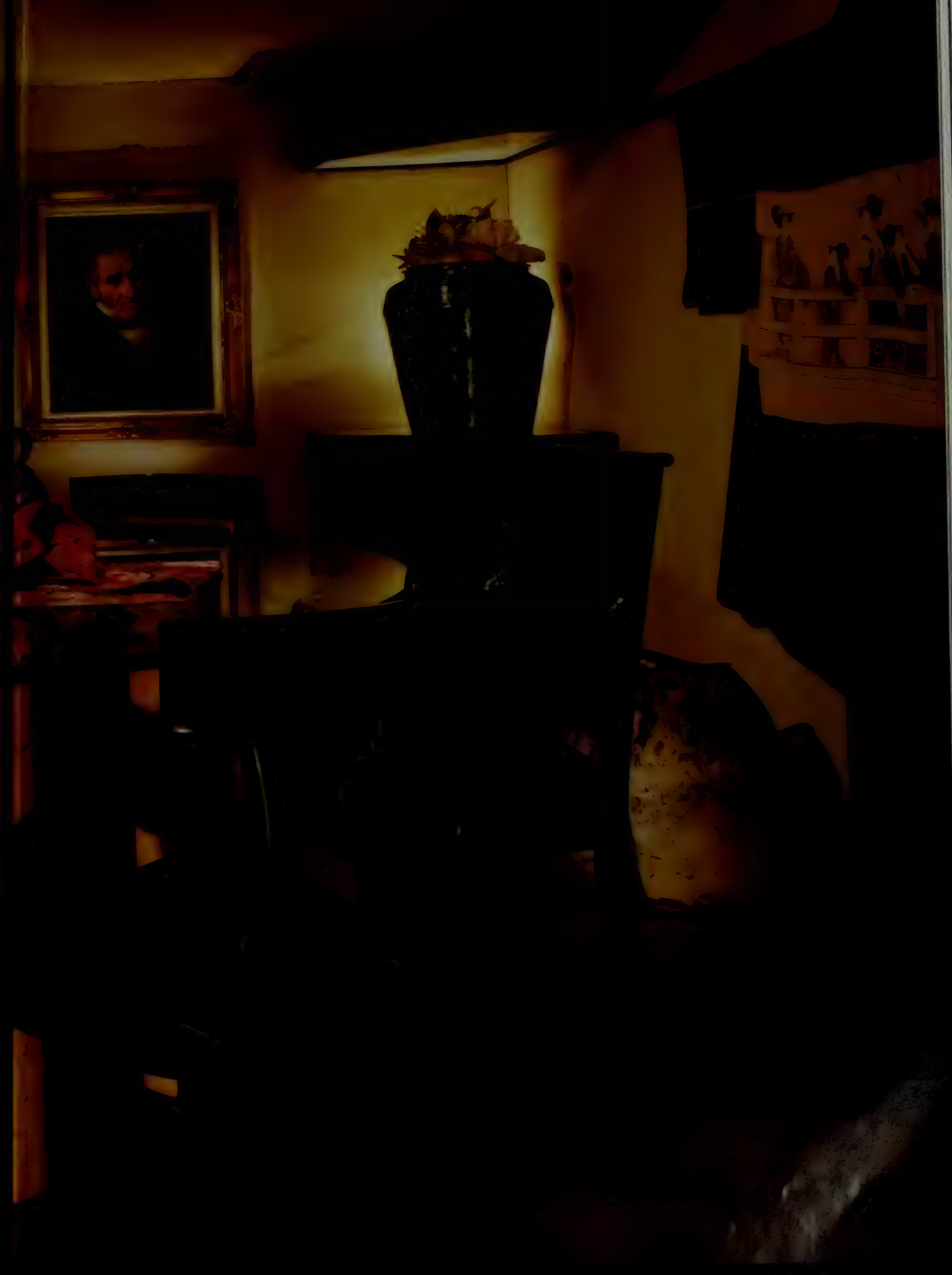


FROM THE TIME of his arrival in San Francisco some seven years ago, interior designer Ron Newman has filled his Nob Hill townhouse to great advantage with some of the city's apparently endless supply of Asian art. The interiors are rich with accumulated treasures from China and Japan, though it is true enough that Mr. Newman's professional work has taken him into many quite different areas of style and taste as well.

In general, the Nob Hill townhouse shows the many facets of his interest in design. He is always experimenting, and he has approached designing for himself somewhat in the manner of Monet's attempting to catch the effects of light on the façade of the cathedral at Rouen. Monet was

Through an inventive use of lighting and color, designer Ron Newman visually enlarged his compact Nob Hill townhouse in San Francisco. OPPOSITE: A Chinese rug translates the Living Room's achromatic palette into rippling concentric circles, increasing the illusion of spaciousness. White cranes, adorning a coromandel screen, and antique Thai goats grace the scene with innocent beauty. A standing Burmese Buddha instills peacefulness. Blinds are by Levolor. ABOVE: A *Laughing Buddha* seasons the Living Room's serenity with mirth.









constantly putting aside one canvas to work on another, as clouds passed and the sun moved across and down the sky, and, in a rather similar way, Mr. Newman's artworks and *objets* appear, move and vanish according to the movement of his own imagination. A great Thai horse, found prominently displayed on one visit, will be gone the next week, replaced by a Chinese Buddha smiling at baffled expectation. "Sometimes," the designer says, "there will be nothing on any of these tables. It's good for me to put things away—just like fasting for a day or two."

What seems at first a very casual attitude toward beautiful things works, in fact, to their advantage. Precious pieces. Up-and-down lighting, radiating from lacquered corner cabinets, softens the Dining Room contours, while the bamboo-based table establishes a central focus. On it, exquisitely costumed Japanese emperor and empress dolls repose on a ceremonial obi. A Robert Perine canvas perpetuates the Oriental mood, while a portrait by Sir George Reid injects a Western counterpoint. A Japanese man's kimono, embellished with geishas, adorns the wall opposite. Bracketed by the Sitting Room's Italian lamps, Japanese dolls pose about their miniature dwellings like exotic blossoms. Tigers encounter dragons in a Korean screen. ABOVE: In a deft Sitting Room juxtaposition, a Buddhist shrine seems to float on clouds of silk appliqued to pillows covered in Brunschwig & Fils satin.

Released from permanent duty on tables and shelves, each has a greater liveliness, and when "on view" is seen more vividly—often literally in a new light, from a different angle, and in new associations. The only exception to the law of flux that rules Ron Newman's household is his collection of blue and white porcelain, which is permanently displayed. Everything else moves. The eye has the pleasure of discovery, and things in shadow become objects of wonder.

That the designer's home is rich with shadows is the result of necessity, as well as of his own aesthetic. Because the house is very small, he designed a lighting system that pushes back the walls by keeping



them in shadow. The living room and dining room are painted off-white, and with no direct light the walls remain soft and insubstantial. The upstairs rooms, in contrast, are dark brown and dusty khaki, but these prove the rule that colors close to shadow tend to erase walls.

Instead of drawing attention to the basic shapes of rooms, the designer has everywhere played tricks against their confinement. To avoid a definitive contrast, living room sofas are covered in a natural canvas that blends with the walls. In the dining room, where the focus is on a broad black table of his own design, the matching corner cabinets are like black-lacquered columns, broken to reveal inner columns of light. Thus the corners of the room disappear. In the upstairs sitting room, sofa, tables and rosewood chairs have all been arranged at angles to the surrounding square of walls. The guest room is made larger by a dark carpet matching the color of its walls, and by a low partial platform that alters its shape.

Although in every room Mr. Newman has gained space by emphasizing areas and objects inside the limits of walls, working to make the walls themselves disappear, only one of the walls has been mirrored. His restraint is well rewarded. At best, instead of simply echoing images, mirrors can extend intriguing visual complexities or movements of

Animated by a variety of materials and sculptural forms, the Guest Room evokes the unassuming harmony of nature. Echoing the fluid lines of a contemporary painting, leisurely carp, silk-screened in Hawaii, preface the bed's covey of inviting pillows; butterfly and frog appliqués on silk are Italian designs. An African mask presides over a comfortable conversation area. Seating upholstered in Indian cotton offers a light foil for the dark walls and carpet. Nearby, shadow enfolds the sundry forms of Chinese, Thai and Japanese baskets. Willow branches grace a Chinese vessel.



The Master Bedroom's lucid design is a paean to a prized collection of blue and white porcelain. While other objects are continually alternated, the designer always keeps these delicately patterned favorites on display. Subtle illumination and light detailing make the deep-toned walls recede into twilight softness, amplifying the sense of space. Neutral fabrics and clearly defined areas add tranquillity. A pedestal displays an antique Japanese vessel. Gently highlighted, a beguiling Chinese goddess and a portrait of a Chinese dignitary appear like featured characters in an ancient tale.

space—the vivacity of a mural, sunlight sparkling, or patterns of leaves and their shadows. The living room mirror, for example, not only doubles apparent space, but holds in its depth the long, gleaming black expanse of a nineteenth-century coromandel screen, richly worked with reeds and cranes. The screen is not sharply defined, and where light shines across its lacquered surface, images flower into life—blossoms, leaves and birds—but other panels are only dimly illuminated, and the dolphin chairs that stand before them are also in shadow. The silhouettes of their graceful arms emerge from darkness. Across the Chinese rug beneath them, concentric circles move like ripples on the surface of some pool.

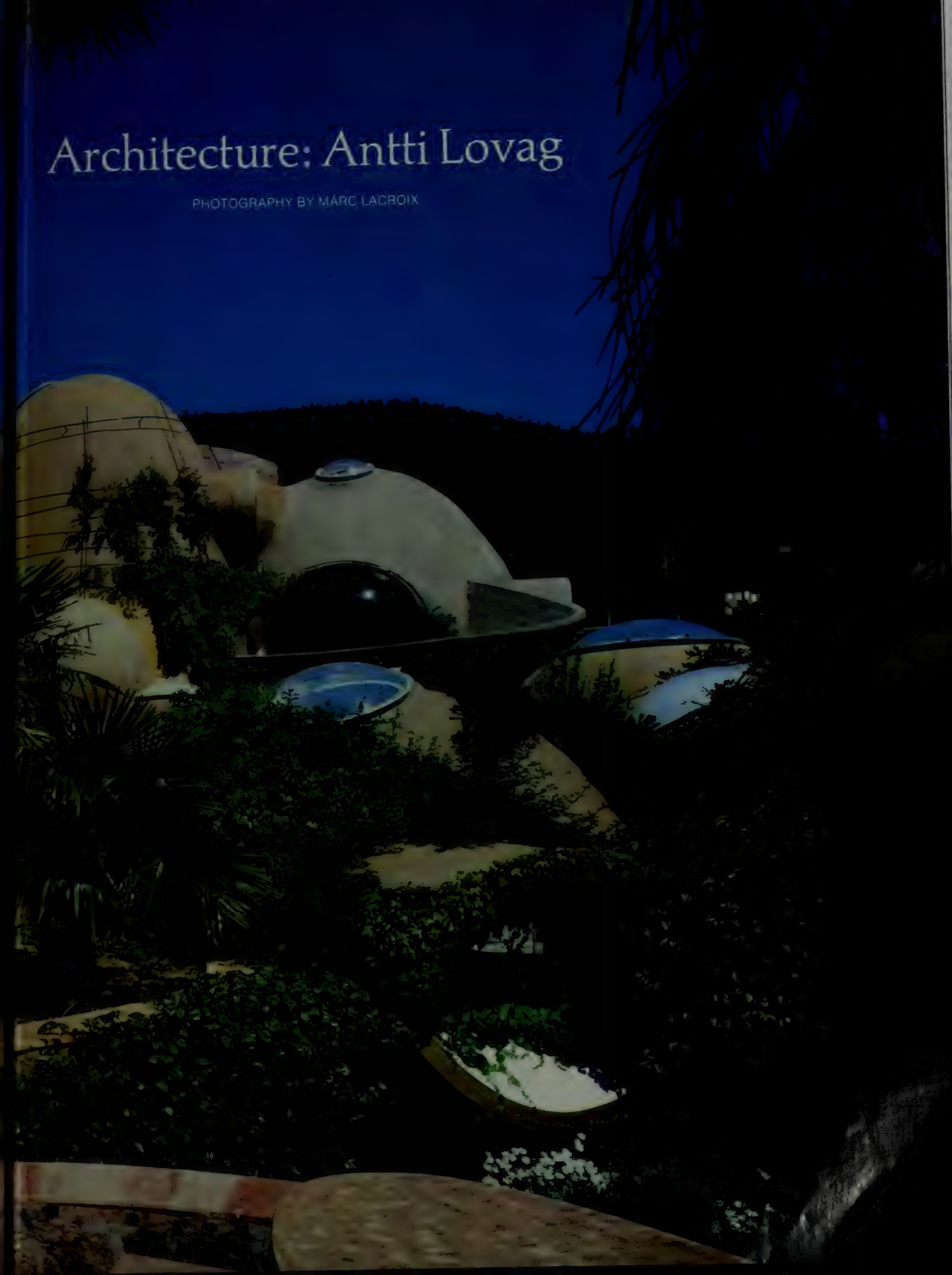
The rooms are a counterpoint of stillness and shadow balanced by points of color and life—by cinnabar and malachite, and the thin fires of brass and gold light shining in polished glass and lacquer, the smiles and gestures of human figures in portraits and sculpture. Everywhere images of animals appear: here the uplifted wings of a snow goose; fish and frogs on pillows; the fierce battle of tigers and dragons on an antique screen from Korea. There two black goats from Thailand stand together in a shadow of manzanita, briefly glimpsed—perhaps as if they were at the edge of a wood in twilight. ❑

—*Lawrence Bourne*



Architecture: Antti Lovag

PHOTOGRAPHY BY MARC LACROIX





RESEMBLING an otherworldly creature resting on a seaside bluff amid profuse foliage on the Côte d'Azur, the Bernard family's country house embodies the radical intent of its architect, Antti Lovag: to set aside all architectural and aesthetic conventions in favor of a completely reexamined approach to habitation.

The Hungarian-born architect, who trained in Sweden and France, bases his design philosophy on the observation that the human body is made up of curves—not straight lines—and that it defines curves as it moves through space. Similarly, structures formed by wind, snow and natural erosion exhibit a world of curves and countercurves. "The aggression of the right angle is a veritable aggression against nature," states M. Lovag. "The conventional house is merely a box to contain furniture. We should be able to advance beyond the housing that was designed for our grandparents."

Similar observations led Buckminster Fuller to explore natural phenomena and develop precise, rigid structures like the geodesic dome. Antti Lovag's response was to rebel against stiff geometry, using forms that reflect curvature and flexibility. To this end he has employed modern technology to achieve a suppleness and boldness impossible or impractical in the past, but simple now.

The house is composed of spherical shapes linked through cylindrical and oval corridors and doors. The spherical forms are strong and self-supporting, while permitting the most sparing enclosure of space. To create this undulating design, metal rods were shaped into forms that, like a sculptor's armature, serve as an unseen skeletal framework; over these were projected layers of insulation







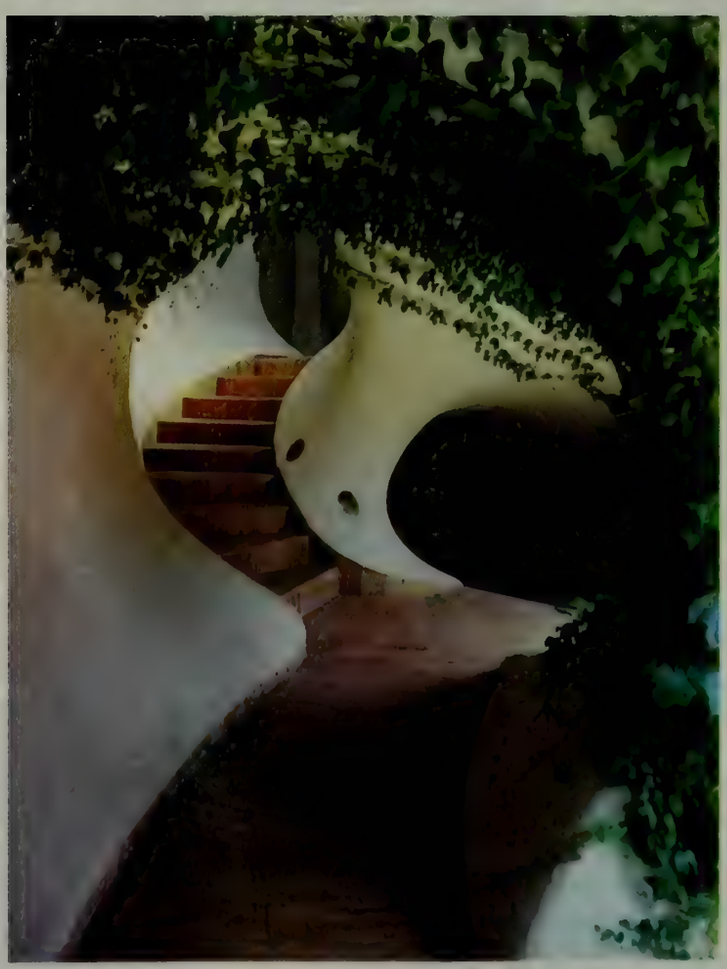
PRECEDING PAGES: Architect Antti Lovag created an intriguing series of connected curving modules for the Bernard family's pied-à-terre on the Côte d'Azur. OPPOSITE: The residence fits naturally into the vegetation and rock forms on the sloping site, looking like yet another species of plant or animal. ABOVE LEFT: The circular travertine Entrance Court is at the top of the property; the house rambles down the hill, oriented toward the Mediterranean Sea beyond. The warmly colored travertine continues throughout the design, adding unity and flowing pattern. Tubular trellises, anchored to the structure, support insulating foliage that blends house and garden. LEFT AND ABOVE: Eyelike windows survey the swimming pool—a rocky bowl hollowed out of natural rock, brimming to its curved edge.

and concrete, which enclose the plumbing and electrical systems. This technique allowed considerable flexibility, and even spontaneity. The configuration of the modules could be shifted as construction progressed, and windows were relocated to take full advantage of natural light and scenery. The residents of the house participated in these on-site modifications. "For this house, no preliminary plan was established," Antti Lovag explains. "The volumes were constructed in response to the site, and the house developed in a spontaneous manner as we went along. Indeed, the structure's organic appearance suggests something produced by natural evolution."

The architect did not want to reshape the sloping site with extensive foundations or platforms. Rather, he preferred to use the rocky terrain itself as an essential element of the construction. "I sometimes think that everything is inscribed on the land, and that our task is to learn to read it," says M. Lovag. The curved modules, then, descend with the craggy slope. Depressions in the rock were joined together to create the swimming pool; rock outcroppings flank many of the outside pathways, which themselves seem to be the products of natural erosion.

As a reaction against conventional residential architecture, the Bernard house is full of departures from what is commonly recognized as the archetypal dwelling. It has neither a façade nor a roof in the classic sense; its flowing surfaces disavow these traditional divisions. Lush insulating greenery spreads over tubular trellises anchored to the structure, gradually erasing the boundary between house and garden. The striking external appearance comes less from a



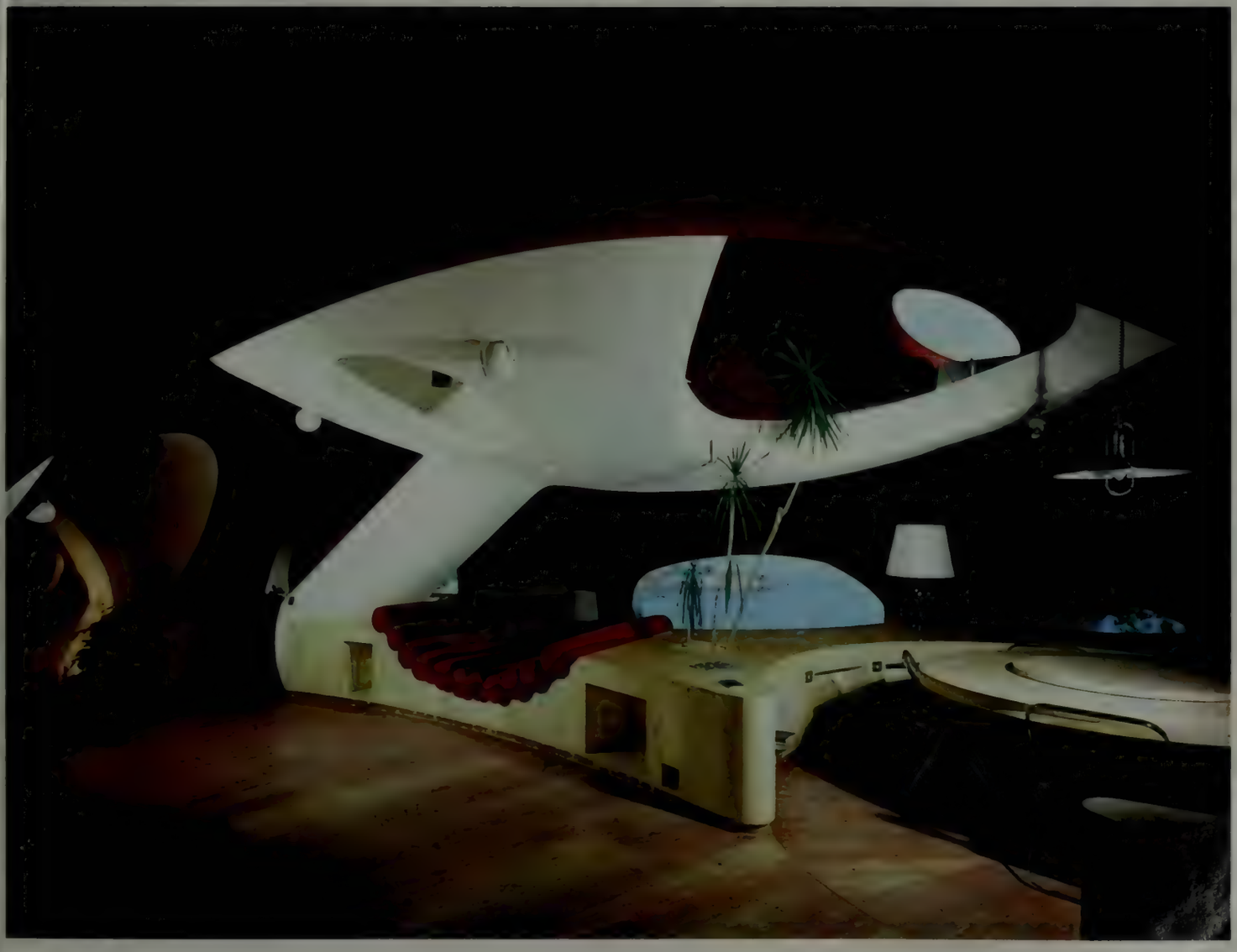






Free-flowing space infuses the lyrically contoured interior.

OPPOSITE: A view of the main living section displays the round forms that characterize the design, including reinforced concrete domes and oculus windows. A slanting windowless opening leads to a sheltered outdoor seating area adjoining the Living Room. To the right, vines take shape on a spherical gazebo of trelliswork. OPPOSITE BELOW LEFT: A partially enclosed outdoor walkway links the main living section to the sequence of independent suites. OPPOSITE BELOW RIGHT: Tubular hallways undulate through the modules. The master control panel on the wall regulates heat, lighting and water systems. LEFT: Bowed metal rods enclose the capacious wine cellar. BELOW: Like a room-within-a-room, a gracefully sweeping loft is anchored to the large dome of the Living Room. Diverse openings admit light and selected views, while built-in furniture—including even the pedestal dining table—contributes to the design's sculptural unity and flow.





ABOVE: At night, varied windows illuminate the design's polymorphous profile. OPPOSITE: The swimming pool mirrors the large living room window. The gently rolling silhouette of the house merges with a dark distant ridgeline in affirmation of the nature-inspired design.

direct aesthetic intention than from a clear reflection of the shape of the building's interior spaces.

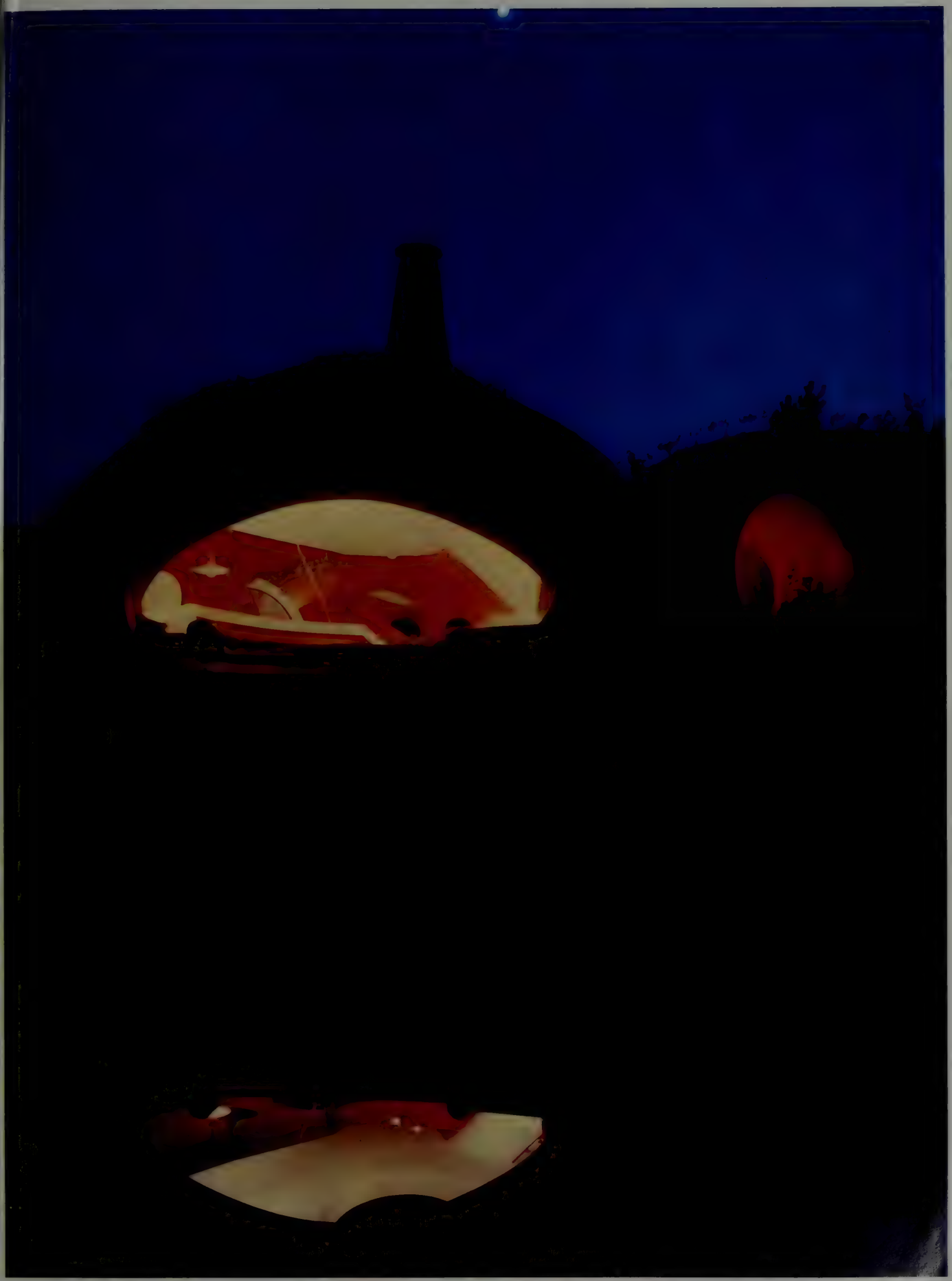
Within the house, curved space dilates and contracts, establishing a rhythm as it modulates smoothly from grandeur to intimacy. It is a home well suited to relaxation. The largest module contains the extensive main living area, a grand space that encompasses places for meals, family activities and informal gatherings; attached to the sweeping vault overhead is a sculpted loft with built-in seating, a soaring room-within-a-room. Gently meandering passageways with curving walls lead from this large common area to a contiguous sequence of four personal suites, one each for M. Bernard and his three sons; each suite has its own entrance. A feeling of pleasurable discovery attends these diverse configurations of rounded nooks and intimate spaces, which are specifically designed for sleeping, bathing, entertaining and studying.

A sense of free-flowing space infuses the lyrically contoured interior. The travertine used in the entrance courtyard extends throughout the design as a polished surface of irregular pieces. Variously colored walls make a smooth surface from vaulted ceilings to the travertine floors.

Room changes are marked by dramatic shifts in spatial volume, and only rarely by doors. Where there are doors, they are round or oval and generally made of lightweight translucent fiberglass, which admits outside light during the day and illuminates the exterior approaches from within at night. Enhancing the total sculptural effect, most of the furniture is built in, from the pedestal dining table and curving banquettes to the circular beds and upholstered lounging areas. The circular form of the fixed seating encourages balanced informal conversation. Rotating cylindrical wardrobes provide convenient, maximal storage within the curved walls. Traditional rectilinear furniture would appear out of place in this special setting.

The Bernard house benefits from an innovative flexible technology, rich in potential in the grouping and

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Mirror of New York

Interior Imagery Complements the Vibrant City Outside

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE

NEW YORK in the 1980s: glamorous and tawdry, gorgeous and harsh, a city that has everything. Too much of everything. A city whose complex unruly life teems through streets laid out in the orderly pattern of a grid—a city so colorful and so full of contrasts that its spirit, as expressed in a room, can perhaps be encompassed only by the abstractions of black and white. No doubt it is with this in mind, and with a keen awareness of the particular time and place in which he works, that interior designer Michael de Santis has created an apartment for himself atop one of New York's tall buildings.

Manhattan, of course, is most glamorous by night, and so it is only fitting that the designer's apartment is seen to best advantage once the sun has dipped below the horizon. "It's basically a night apartment," Michael de Santis admits. "I work during the day, and weekend at my house in Southampton. I don't entertain much here; I do most of my entertaining in the country. When I'm alone here, I might just order Chinese food and sit in the living room, eat, listen to music and look out at all the lights. But when I do have people in—especially people from out of town—it's very nice for them, because *this is New York.*" That it most assuredly is, from the expansive view, to the interior décor itself. "I did the living room in black, so that the walls wouldn't be overpowered by the view, and vice versa," the designer explains. The color/no-color scheme takes center stage even as it stands back



With its sophisticated achromatic palette and sleek surfaces, designer Michael de Santis's penthouse apartment evokes nighttime Manhattan in microcosm. OPPOSITE: A bolt of kinetic exuberance, Douglas Abdell's welded bronze sculpture from the Andrew Crispo Gallery etches a jagged silhouette against vertical blinds in the Living Room. Resting atop a lacquered table, Arturo Di Modica's sculpture of Belgian marble and stainless steel contributes a benignly rounded form. ABOVE AND COVER: Don Sorenson's *Black Painting* creates a blizzard of light above a Living Room sofa. FOLLOWING PAGES: The Living Room's chiaroscuro composition recalls the play of moonlight on a dark pool. Surrounded by a deeply cushioned flannel-upholstered sofa and chair from Brueton, a stark glass and steel low table proffers a mélange of forms: a Baccarat crystal pyramid, a glass cube from Cartier, and Roberto Estevez's lacquered mother-of-pearl *Pharaoh Box*. Reflected in the mirrored wall, a hand-thrown pottery vase filled with alliums, crowning a lacquered pedestal, contributes a fanciful color accent.





to let visitors admire the dazzling panorama of buildings, rivers, parks, streets, bridges and sky.

The living room itself almost seems like a distillation of the city night, full of the spirit of adventure and romance. These feelings are emphasized by the large square of black mirror topping the coffee table, and the room, in reflection, plunges into its nocturnal depths. A wall painted matte black and speckled with white translates into a starry sky, while against it, a Sorenson painting reads almost as black lightning limned in silver.

Glinting here and there are luxurious accessories Michael de Santis has chosen with a sure instinct. "When I see something I like, I buy it. I'm not the kind of person who spends five hours selecting an ashtray." Indeed, his choices, here sparingly deployed, bespeak the visual equivalent of perfect pitch. There are prisms, Lucite objects of a faintly Egyptian cast, etched-glass pyramids, and a sensuously contoured blown-glass vase purchased in Venice. About these, too, there is something essentially "New York," at once simple and sophisticated. All share a crystalline clarity, not of water, but rather of some rare costly liqueur whose ascetic appearance barely hints at its exotic flavor.

If all of the accessories are predominantly geometric, the sumptuously proportioned sofa and chairs are all smooth curves and soft, deep cushions. Upholstered in white flannel—almost the color of moonlight—they seem to float against the dark background. Amid these abstractions of black and white, the rainbow spectrum of



A neon sculpture by Paul Seide emblazons the Dining Area with color. Flannel-covered chairs from Brueton and a parchment and stainless-steel table pose quiet contrast. A crystal ashtray from Baccarat and stemware and dinnerware from Bloomingdale's lend limpid sparkle. The understated flatware has an unusual provenance: Mr. de Santis purchased it aboard the Concorde while flying from New York to Paris.



city life is clearly caught in a neon sculpture's intertwining tubes. "It's the one touch of color in the room," the designer observes. Or, more precisely, colors: those lush, electric and iridescent hues that enliven the New York night.

The bedroom, reached by a mirror-lined corridor, is more intimate in tone than the living room, and less intense. Silver and bone here subside into warm gray lacquer, while curved corners are favored over sharp right angles, adding a sense of softness even while stainless-steel-covered speaker grilles and telephones recall the living room's harder edges. Visually striking, the bedroom is practical, as well. "Everything," the designer points out, "works from the bedside control panels." "Everything" includes television and stereo, and to make these technological objects less obtrusive, Mr. de Santis has either concealed them in cabinets or covered them with linen painted black and then lacquered. For lighting, he uses surface fixtures.

Considering his apartment as a whole, Michael de Santis says, "It's neither masculine nor feminine. It simply has a contemporary look. To me, New York is becoming more contemporary every day. I find it a marvelous place in which to live. Certainly I wouldn't have done a place like this in Los Angeles, for example." No, indeed. Only for New York will these colors and this tone do, and it is considerable evidence of the designer's skill that, using them, he has achieved a design that mirrors the time and place in which he lives.□

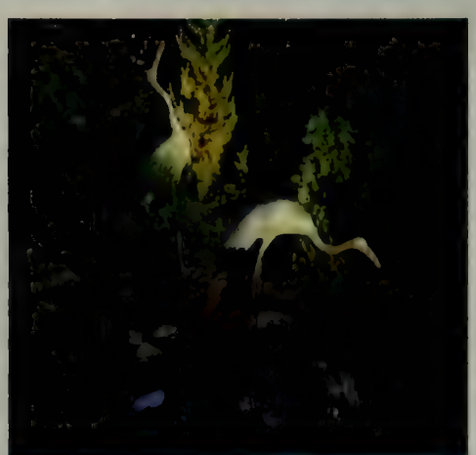
—*Richard Horn*



In the Master Bedroom, smooth contours and sumptuous fabrics convey sensuous warmth. Deep-hued velvet from Manuel Canovas covers the walls and bed, while an inviting chair from Saporiti Italia is clad in stenciled suede. Nearby, Arturo Di Modica's sculpture of polished bronze, *Ecstasy*, gleams evocatively; an acrylic painting by Jay Whitehead ignites the room's palette. A soffit of lacquered steel conceals light fixtures, while vertical blinds, partially open, reveal Manhattan's glittering panorama.







Gardens: Diversification

Formality and Informality Blended in Connecticut

LANDSCAPE ARCHITECTURE BY LUTHER GREENE
PHOTOGRAPHY BY HORST



"I love surprises," says landscape designer Luther Greene. To prove it, he divided the Wilton, Connecticut property of Sidmore Parnes and David Schneider into a central lawn surrounded by roomlike gardens that disclose successive delights. OPPOSITE ABOVE AND OPPOSITE: Near the house, a path runs through a small garden planted with miniature conifers, ground covers and alpines. In its pond, sculptured cranes amiably coexist with carp and water plants. ABOVE: Waterfalls are part of a waterway whose pleasant sounds mask the proximity of a road. RIGHT: Euonymus and gentians mingle with miniature conifers among shale and onyx rocks that were especially selected for the garden.

TEN YEARS AGO New York landscape designer Luther Greene bantered with his friends Sidmore Parnes and David Schneider. Why on earth, he asked, had they just bought a three-acre property at Wilton, Connecticut, with a house exposed to a busy road, and a garden visible to several neighboring houses? "For you to do something with," came their reply.

Mr. Greene accepted the challenge. His first task was to provide the little estate with the protection



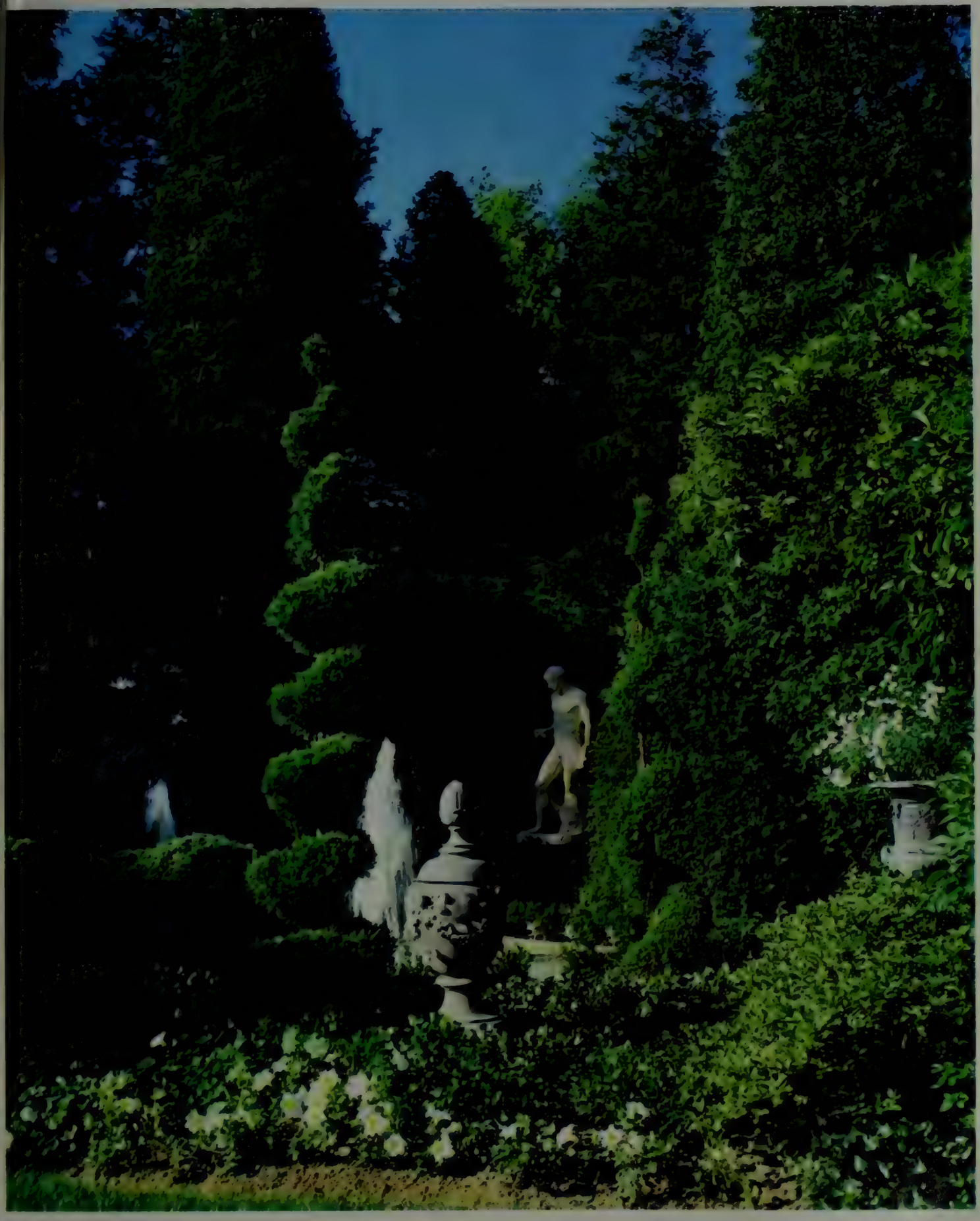


and privacy it lacked. Using soil from the excavation of a swimming pool, he built a raised bank along the road frontage and planted it with mixed conifers, broad-leaved evergreens and flowering trees. In doing so, he suppressed the original entrance to the property, which had led abruptly to the house from the road, and substituted a curved driveway ending in a walled courtyard that effectively shields the house from public gaze. Having accomplished this feat, he set to work on the design of the garden.

Luther Greene, who holds strong views and expresses them cogently (see *Architectural Digest*, November, 1979), insists on the vital importance of what he calls the "architecture" of a garden. Equally important is the practical thinking that creation of a garden demands. "In this country, where almost everybody is a gardener, almost nobody knows how to *make* a garden," he says. But the plan that he conceived for the Wilton garden, roughly consisting of a wide-open central lawn with a sequence of small gardens, or "rooms," along the periphery, was not dictated by any professional theory. Neither was it

ABOVE: Topiary creates an amusing diversion on the greensward surrounding the swimming pool, which is screened from view by a hedge of yew pruned to resemble waves. The tall cones are of Japanese yew, the pyramid and animals are of Euonymous. OPPOSITE: Fountains and a spiral of juniper herald the classical form of a discus thrower, the highlight of another garden area.

Landscape designer Luther Greene insists on the vital importance of what he calls the "architecture" of a garden.





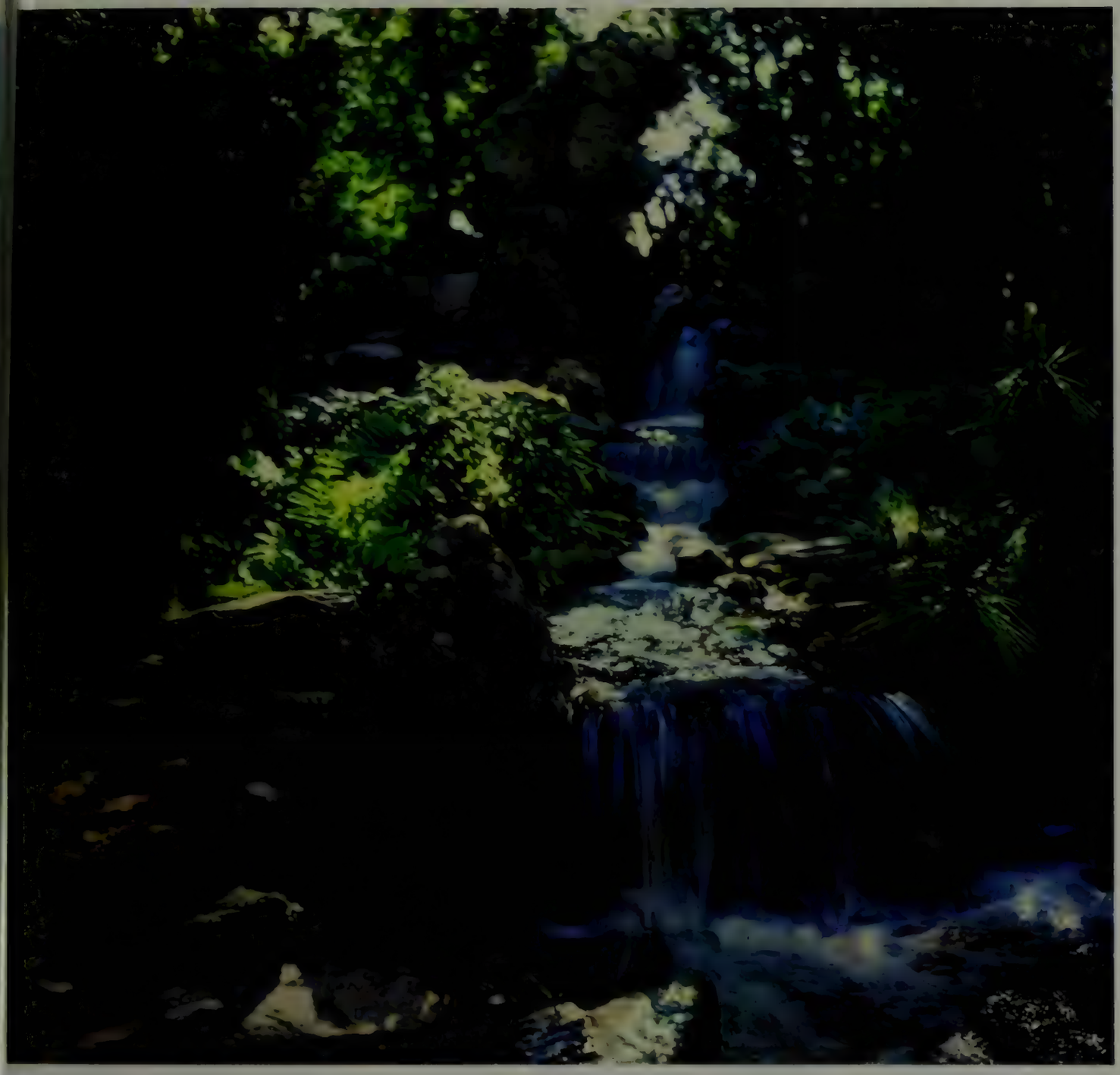
imposed on the site. "The spaces happened to be there, and it all suggested itself as I went along," he says.

No less influential was the fact that he knew his concept of the garden-to-be satisfied its owners' needs. Sidmore Parnes and David Schneider are both busy executives, the former a journalist, the latter a specialist in the field of industrial psychology. They could spend only weekends at Wilton, and they wanted the garden to provide their weekend guests with a variety of outdoor attractions and diversions. "They asked me for surprises all the way," Mr. Greene reminisces, "and I love surprises."

Today, without ever having to retrace a step, it is possible to begin at the topiary garden, amble along a woodland primrose path, pass the discobolus fountain, and wander in and out of the brick-walled boxwood garden. The walk continues through the white garden, on into a Japanese garden, then to the cutting garden, the cloister garden and the blue garden. Finally, concluding where it began, the promenade ends at the terrace just beside the house.

ABOVE: Enveloped in vines of variegated hops, the gazebo offers a shady refuge. Marguerites and roses extend the sense of leafy lushness. Bold checkered flooring adjoins squares of stone planted in between with thyme and sedum. OPPOSITE: Mosses and miniature alpine plants cling to tufa stones in the Japanese garden, which contains only plants that grow in Japan.

Because one of Luther Greene's



maxims is that "a garden without water is like a meal without wine," it goes without saying that water plays a notable role in the Wilton garden. The sight and sound of water, gushing up in fountains or falling in multiple cascades, adds immeasurably to the charm of no fewer than four of the garden's roomlike areas. In the Japanese garden and the blue garden, especially, intricate waterfalls are a principal feature, not just for aesthetic reasons, but to mask the sounds of the road, which, incredible as it now seems, lies a mere twenty feet away, just behind the planting.

"Stones are the skeleton of a garden creation," says Luther Greene. For the walls of the entrance courtyard, the cloister garden and the blue garden at Wilton, he used a mixture of gray shale and a form of onyx from Millbrook, New York. For the cascades in the Japanese garden, however, he needed something quite different: stone with a mosslike surface on which plants would thrive. He found what he wanted in a recently discovered underground river near Utica, New York, where tufa stones have been in the process of formation for a millennium. Not only are the stones ideally capable of holding the alpine and miniature plants that he wished to grow there, but the presence among them of fossilized beech leaves adds beauty to their texture. For general purposes, however,

continued on page 184



The Collectors: Setting for Modern Art

Mr. and Mrs. E. Donald Gomme in Switzerland

INTERIOR DESIGN BY MAX CLENDINNING
PHOTOGRAPHY BY FRANÇOIS MEYER





A distinctive modern art collection acquires a magnetic presence in architect Max Clendinning's design for Mr. and Mrs. E. Donald Gomme's contemporary apartment overlooking Lake Geneva. OPPOSITE: Sculptural detailing heightens the aesthetic focus in the Entrance Hall. A contoured portion of the ceiling complements the linear dynamism of a Georges Mathieu painting. Emphatic placement intensifies the impact of Eduardo Paolozzi's majestic bronze, *St. Sebastian IV*. ABOVE LEFT: An expanse of light tones endows the Living Room with the eloquent simplicity of a bare canvas. Marino Marini's *The Miraculous Horseman* rears up with expressive grace; a painting by Alan Davie celebrates *The True Meaning of the Wheel*. ABOVE RIGHT: Crisp calligraphic strokes define a Georges Mathieu canvas in a Hallway.

MR. AND MRS. E. DONALD GOMME, who are English, had always lived in England until a few years ago. However, they had spent many holidays in Switzerland. They developed a real feeling for the country, and finally decided they would like to establish a permanent residence there. They chose their present apartment for its position overlooking Lake Geneva, with magnificent views of the distant mountains beyond the opposite shore. A glass wall that runs the entire length of the apartment offers a constantly changing panorama by day—thanks to the shifting light on the water—and by night a dreamlike effect is produced when brilliantly lighted boats, sparkling like jewels in the darkness, drift into view.

The apartment once selected, the Gommes called in their architect and friend, Max Clendinning of London, to do the rearrangements. "When asked to design this apartment for Mr. and Mrs. Gomme in Switzerland," says Mr. Clendinning, "I was already familiar with their collection of paintings and sculpture, having designed a country house and a town apartment in England for them.

"I was very excited by this new commission. I had enjoyed working

"I've always been concerned with art created in my own time," says Mr. Gomme.



ABOVE: Paintings by Jean Dubuffet contribute quiet solemnity in the Sitting Room, where simplified Italian furniture reveals the owners' love of modern design. The mirrored low table reflects a sculpture by Anthony Caro, one of a number of contemporary artists discovered by Mr. Gomme early in their careers. OPPOSITE: Furniture appears to merge into the Dining Room's monochromatic palette, giving way to the aureate rhythms of Louise Nevelson's *Night Music.* Acting as a mirror, a ceiling recess lined with polished steel expands the sense of spaciousness. Metallic accents recur in chrome-rimmed Italian chairs and pewter service plates, while Waterford crystal adds many-faceted sparkle. The open scheme flows smoothly into the adjoining Study, culminating in the resonant color of a vertical painting by Peter Stroud.

with them in England, and I knew their particular tastes—especially their love of modern design. It can be seen in all phases of their life, in everything from automobiles to clothing. Since they enjoy entertaining at home, I took that into consideration also, and I wanted, above all, to create an appropriate background for their modern art collection."

Mr. Gomme, whose interest in contemporary art dates from his boyhood, started collecting in the 1950s, and continues to expand his collection today. He never buys art as an investment, but because it pleases him; he is guided only by his own taste and intuition. As a result, he has made a number of discoveries among the young unknown artists who have become famous. "I was the first person, for example, to commission a sculpture from Paolozzi," he says, "and the first in the world to buy a



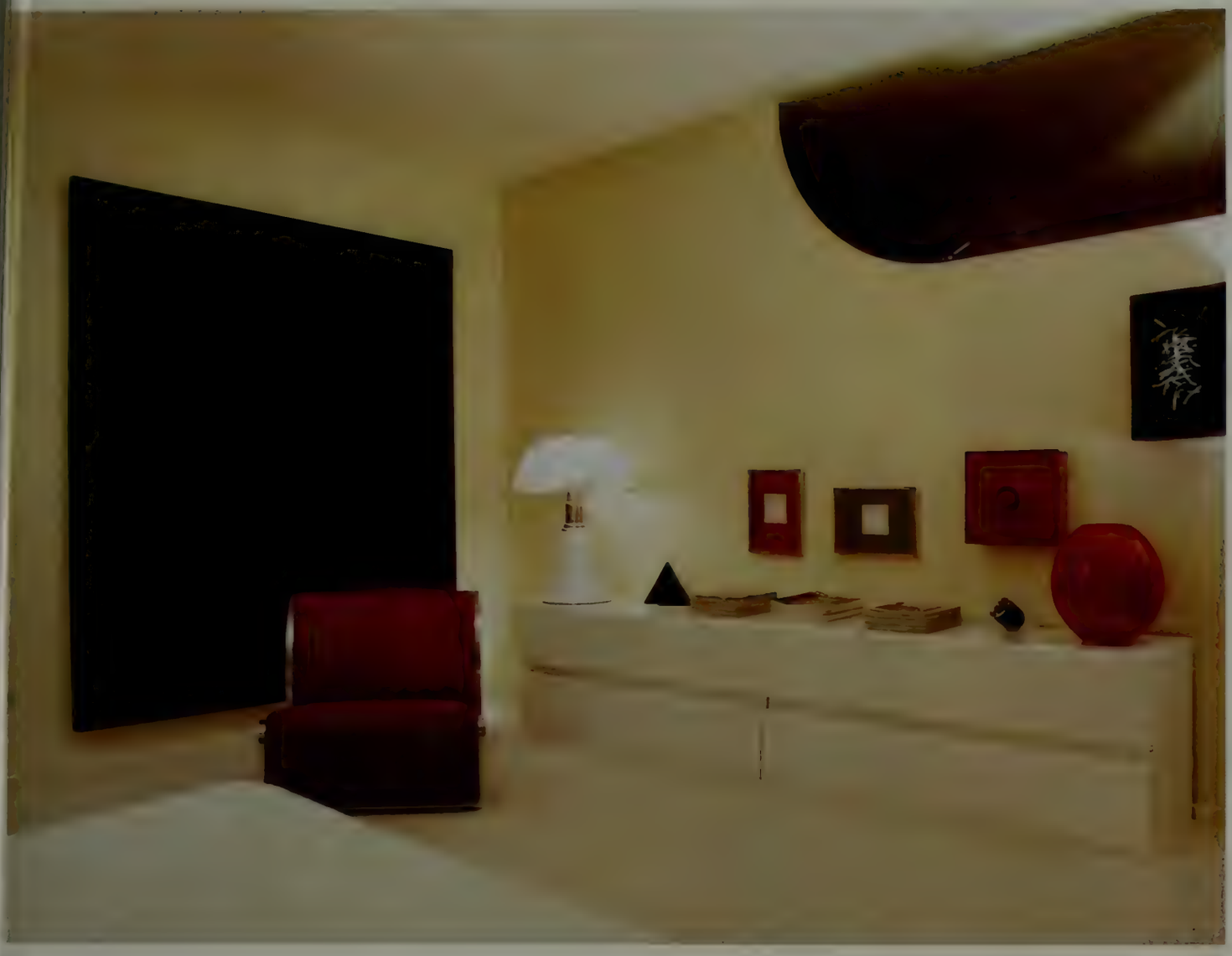




painting by Anthony Caro." He once bought a small abstract sculpture by the then unknown American artist Lilian Lign, who was so pleased at the news that she tracked him down in London, burning with curiosity to see the man who had purchased her first work. "I've always been concerned with art created in my own time," says Mr. Gomme, "I find it more exciting than that of other periods, because it relates to my own life and experience. Today's painters see things through one's own eyes, so to speak." Mrs. Gomme came to modern art later than her husband.

Both the Gommes agree that Max Clendinning has achieved a perfect setting for their paintings and sculpture, as well as a comfortable and gracious home for themselves. "When I started work on the project," says Max Clendinning, "and visited the existing apartment, I quickly saw what had to be done in order to produce a sophisticated environment for the owners—and the background for a fine art collection. Because the Gommes love open space and like moving easily from room to room, I began by taking down walls and redefining the various areas. I knew that my design had to be strong and classical, in order to harmonize with the art. But I couldn't let it intrude too obviously.

"When designing an apartment, I like to set the scene so that the impact is felt immediately upon entering, although some surprises should be held back for later. For this reason I placed the heroic Paolozzi figure *St. Sebastian IV* in a niche made by erecting a stepped wall to the left of the entrance. Then I hung the enormous Georges Mathieu canvas on the opposite wall, the upper portion of which is gently curved and leads the eye into the living area. Each work of art was related to a particular space in the apartment plan. It's perhaps amusing to note that some of them are related to each other in a personal way. For example, Dubuffet and Alan Davie, who are friends, are represented by works cleverly displayed near each other in the living room."



OPPOSITE ABOVE: In the Dining Room, Pol Bury's wall sculpture *Entité infernale* instills elemental strength near an expressionistic *Clown* by Karel Appel. OPPOSITE: A muted Christo Coetzee still life presides in a Dressing Room. Small adornments form a balanced composition. ABOVE: Abstract serenity reigns in the Master Bedroom, where precisely arranged elements establish evocative harmonies of color and form. The darkness of a large Antoni Tapies painting is counterpointed by (left to right) two small Picasso crayon drawings, and Pol Bury's intriguing wall constructions, *Petite Boule rouge* and *Erectiles III*. A suede-covered chair from Saporiti Italia injects a strong single-color accent, echoed by an Italian ceramic bowl. Increasing the illusion of space, a streamlined curve slices the wall with sculptural authority.

Max Clendinning describes how the apartment was transformed from a conventional assemblage of boxlike rooms and straight corridors into the present arrangement of living areas that flow effortlessly into each other as walls fold back, or become closed off from each other by means of folding panels. "In order to bring out the shapes of the spaces, and to create the right atmosphere, I lowered ceiling areas in several of the rooms, and into these lowered levels I put recessed lights. Lighting plays a very important role in the scheme, and other hidden spots light the large paintings and sculptures, while down lights provide contrasting effects. I actually used very few lamps.

"In Milan we found some beautiful and elegant furniture. We had the wood pieces lacquered off-white, and the seating was selected for style and comfort, covered in textured fabrics like chenille and tweed. The sole exception to the rule of off-white is a brass chair covered in red suede, placed in the master bedroom to give some color near the black Tapies."

The rooms, although not large, have an airy spaciousness about them by day. By night, the mirrored sections of ceilings and walls provide an added dimension, and the gleam of gold and the sparkle of crystal project a feeling of opulence. In this ideal setting for art, beauty and tranquillity together reign supreme. □

—*Helen Barnes*



ARCHITECTURAL DIGEST VISITS:
George Hamilton

INTERIOR DESIGN BY T. MIKAL SCOTT AND BILL HAMILTON
PHOTOGRAPHY BY RICHARD PAYNE





Southern amenity permeates the Cedars, actor George Hamilton's Mississippi plantation residence, restored with the assistance of T. Mikal Scott and Bill Hamilton. OPPOSITE ABOVE: Far removed from his role as Count Dracula, Mr. Hamilton, who was brought up in the South, easily assumes the part of a southern gentleman. OPPOSITE: The original house, a planter's residence constructed circa 1820, was later enlarged and architecturally ennobled in the Greek Revival style. A groom pauses with one of the actor's horses amid trees lacy with Spanish moss. ABOVE: The Main Drawing Room reveals the actor's desire to refurbish the residence, as he says, "in the style it's accustomed to." Colors harmonize with the muted tones of the home's original tapestry-upholstered furniture. Gold-leafed window cornices were fitted with draperies fashioned in the style of plantation days. Moiré drapery and upholstery fabric is from Stroheim & Romann.

ACTOR GEORGE HAMILTON had been looking for another house. Although he had homes in Los Angeles and in Aspen, he did not have the feeling of living with any real roots. "I was reared in the South and went to school in the East," he says, "and I wanted a combination of the two places." A seemingly impossible request, but then he saw a plantation in Church Hill, Mississippi, an old Tory settlement that still retained much of its eastern flavor. "I realized it was exactly what I had been looking for. There were no neighbors or crowding—only land as far as I could see."

Mr. Hamilton set about restoring the 160-year-old house, considered somewhat unique in the National Register of Historic Homes because it illustrates the changeover from a planter's shack to a plantation house. He explains that the house was built originally with four equal rooms, two on either side of a central passageway. When the first owner took his bride-to-be to survey the house, however, she said, "I cannot marry you unless you give me a house with more style." Four rooms were added, including a ballroom, and the porch of the original house became the link to this new addition. Until the house was purchased by George Hamilton about four years ago, little had been done to it. "The Civil War left the



ABOVE: The formal Dining Room, graced by a 19th-century portrait of the engaging Empress Eugénie, perpetuates the elegant décor, which reminds Mr. Hamilton of a manor house in England. Here, an American dining table, circa 1830, and a Baccarat crystal chandelier become the focus of a traditional arrangement. The original architectural detailing, carefully preserved, sets the tone for delicate French adornments, including the table's trio of bronze-doré epergnes and, on the mantel, a pair of Sèvres candelabra and a French Empire cornucopia clock. OPPOSITE: Laden with a bounty of French and German dolls, a steamboat captain's brass bed keynotes the tranquil theme of a Bedroom. A Huckleberry Finn river motif animates Schumacher toile covering walls and bed. Nineteenth-century prints offer an urbane complement.



area here impoverished," explains Mr. Hamilton, "and a series of owners had not been able to do anything except preserve it. I wanted to restore the house properly, and advice came from all over. The best advice on the period, oddly enough, came from Hollywood set designers. My brother, who is an interior designer, and a young man in the area, Terry Scott, both helped, and Elizabeth Treadwell researched much of the restoration. Most important were the workmen, who were knowledgeable about materials, timber and such. Certain woods like blue poplar, cypress and cedar need to be used because they are resistant to the climate, which is ferocious—like a jungle, with its heavy humidity.

"I wanted to modernize the house as much as I could. It doesn't make any sense to restore a house and have the kitchen in a cookhouse some place." Air conditioning was added, and contemporary bathrooms were styled in the turn-of-the-century manner. "Everybody loves a modern bath, but it's obtrusive in a house like this. The kitchen is appropriate to the house, too. My son and I might have breakfast in it, but that's all."

Restoration has become a popular undertaking in the South, and anytime a plantation house is dismantled there is a rush to acquire old

"I hope I can give my son a sense of heritage."
—*George Hamilton*



RIGHT: A 19th-century tone pervades a smaller Drawing Room, part of the original residence. American portraits, circa 1860, bracket a large European painting with characteristic solemnity; a photograph of the actor's mother lends a glamorous counterpoint. Shimmering Stroheim & Romann satin upholsters the Duncan Phyfe–style sofa; wallcovering is from Brunschwig & Fils. BELOW: A profusion of printed cotton makes the Master Bedroom an inviting retreat. OPPOSITE: The Rear Gallery reflects the serenity of the pastoral setting, interrupted ever so gently by the sounds of honeybees in the rafters.





bricks and shutters, doors and mantels. "If you can't find those things, you have to have them made," Mr. Hamilton says. "Restoration doesn't come in standard sizes. For instance, the bricks were made and stamped right here on the plantation. The width has changed on floorboards, so mixing sizes does not look right."

Mr. Hamilton had some furniture in storage, and other pieces were found in New Orleans. "We're not going about this house much differently than they did in the eighteenth century. We've mixed French furniture with Victorian, just as people did then. We've had to go to New York for fabric, which they also did then. Also, I've learned something about southern décor that is *very* lavish! It's called 'swag, festoon and garland,' and it means hundreds of yards of fabric for everything you do. I can understand how Scarlett O'Hara made a dress, a cape and a hat from one set of draperies.

"I've done what I wanted to do in this house, rather than duplicating the way the rooms were done originally. That would be pretentious.

"The verandas run the width of the house. Everyone loves to sit out here," says the actor. "In fact, several days ago I was sitting here thinking that the house is all finished—it's perfect—when a sudden splash of honey came down, and I realized the bees had bored into the rafters again. But that's part of living in the South, and so is looking out between the columns at the moss on all the trees and the land that lies beyond, with its grazing horses and cattle.

"My son loves it here. He has a matching pony to my horse and rides everywhere with me. He fishes and checks the animals and gathers the eggs. It's so good for a child to have all that. I love being here for that, too, and I hope I can give him a sense of heritage. What else is important but to pass on what you have?"

George Hamilton, in preserving the gracious spirit of the Old South, has made a compelling and sensitive contribution to the present. □

—*Suzanne Stark Morrow*





Moderation

The Elegant Charm of Minimal Décor

INTERIOR DESIGN BY BOB PATINO AND VICENTE WOLF
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Bob Patino's and Vicente Wolf's minimalist treatment of a compact Manhattan apartment took maximum advantage of space, light and a spectacular cityscape. PRECEDING PAGES: Oversize doorways allow a continuous flow between the Living and Dining Areas and the bedroom. A sweep of windows and a unified color scheme strengthen the impression of a small open loft. Upholstered in the same Marignan fabric that covers the sofa, the bedroom mattress doubles as seating. Brno chairs are from Brueton. Photographs are by (left to right) Ralph Steiner, Andrea Blanch and Berenice Abbott. ABOVE: Sparking the Living Area with color, a broken lacquered cylinder, containing lighting in the upper section, creates a vivid focus for the entrance. The photograph by Irving Penn injects an achromatic accent. OPPOSITE: Flowers soften the brushed-steel table in the Dining Area.

THE MINIMAL IDIOM continues to gain adherents among interior designers and their patrons, in spite of the considerable odds against its likelihood of success. Odds such as the idiom's fundamental attitudes toward discipline and its lack of frivolity are perhaps inimical to any exuberant popularity. Yet adherents continue to grow in number.

For interior designers, the reasons are understandably clear. Its design challenges and the demands of the style are those of precise puzzle-fitting and alignment, of strong statements made with improbably few elements, and of the potential for extravagant visual effects daringly achieved with concentrated sparseness. But there is also the attraction, for the younger generations of designers, at least, of the nostalgia for a golden age—the 1920s to the 1950s—before they themselves were in practice, or in existence, for that matter. And for the patron of interior design, the minimal idiom seems to offer the freshness of discovery—or rediscovery—along with the special appeal that simplicity can have.

All of these influences appear to have converged in the forming of a pied-à-terre designed by Patino-Wolf Associates in, appropriately enough, one of Manhattan's new minimal-school apartment buildings. Designers Bob Patino and Vicente Wolf, who have been in practice together for the past seven years, have always shown a nostalgic



interest in the 1920s and the 1930s and enjoy mixing the classic High Modern furniture from that golden age with Art Déco-inspired colors and detailing. The owner of their most recent minimal apartment is a young bachelor who wanted to start off in a new space with a new image—with simple housekeeping demands and with the potential for both intimate entertaining and large parties.

What the design team has achieved in the three-room apartment is accomplished with bold strokes. The wall between the living room and the bedroom was opened up, so that two oversize doorways flanking the dining table permit the space to flow in and out between the two rooms, giving them a sense of open-space interaction, rather than separation. Designer Patino calls it "the effect of a mini-loft." Then a simplified set of colors—black, white, Chinese red and dark brown—was adopted for the whole apartment.

The most dramatic stroke with this color brush is a Chinese red-lacquered cylinder, freestanding in the entrance hall, as a table with an overhead downlit tube. It sets up the flowing action of the space, like a swirling whirlpool radiating waves from one bank of a stream to the next. The vibrant red floats around the spaces, bouncing along the sofa in pillow form, repeating itself in the adjacent room, where the bed is designed as another platformlike sofa.

Little in the design is permitted to interrupt such bold strokes. The living room sofa is formed as a built-in banquette with black ciré upholstery set on a carpeted platform. It is flanked on one side by a bookcase and at the window wall by a tree fern plant stand. Windows are bare except for slim venetian blinds, and the building's structural columns at the window line are mirrored on their sides to create the effect of invisible reveals—providing endlessly visible urban vistas. Reduplicating this mirror texture is the silvery brushed steel that the designers have specified for the top of the dining table and for the three drum-shaped coffee tables, as well as, of course, the frames of Mies van der Rohe's Brno chairs. The collection of photography—Berenice

Abbott, Irving Penn, Ralph Steiner and Andrea Blanch—continues the black-and-white scheme of the background in an effective way.

For some people it may all seem like the emperor's new interior design. After all, there are those who feel that the disciplined refinement and simplicity of, for example, classical Japanese design is something of a dead end. Remember that while the Japanese were still building mud teahouses Western Europe was creating Versailles. There are others who feel that they have seen it all before. They feel that this kind of simplified atmosphere is what the "Young Moderns" of the 1950s were doing, both because they were caught up in the International Style's crusade and because they could not afford to create extravagances modeled on Versailles. For both of these groups, it appears, no amount of explanation will ever produce an appreciative understanding of the minimal idiom itself.

For enthusiasts, however, the controversy is already at rest, and the contest long won. For them, the Japanese black-lacquered tray with its single pottery vase holding one red tulip is an epitome of the selective eye and of aesthetic purity. For others less enthusiastic, the Patino-Wolf design will appear softened by the modified discipline of the brown carpeting and by massed flowers and greenery. The designers themselves might well add that the variations possible with the multiple-use furniture they have provided, and the possible multiple arrangements, make for other choices. But regardless of debates about theory, the minimal idiom is now an established tradition in Western interior design.□

—*C. Ray Smith*



The Bedroom resonates to a blaze of color, obligingly echoed by distant smokestacks. Wedding utility and aesthetics, Formica-topped filing cabinets are used for storage. Exemplifying the designer's theory that "in minimal space, every detail assumes importance," metal bands form the hood of an imaginative Italian elbow lamp, visually repeating the stripes on pillowcases by Pratesi. Rosecore carpeting extends to cover the bed platform. Mirrored window reveals amplify the view. Blinds are by Levolor.





VIRGIL PARKER



VIRGIL PARKER

Midwest Tranquillity

A Fitting Aureole for a Turn-of-the-Century Farmhouse

INTERIOR DESIGN BY KEITH IRVINE AND THOMAS FLEMING
PHOTOGRAPHY BY TONY SOLURI AND VIRGIL PARKER



TONY SOLURI

Inspired by the beauty of the rolling midwestern landscape, designers Keith Irvine and Thomas Fleming created an atmosphere of ease and simplicity for a turn-of-the-century farmhouse. OPPOSITE ABOVE: The pristine clapboard home, which commands a gentle knoll, overlooks a field of corn. Architect Robert F. Liebreich was engaged by the designers to carry out a basic renovation of the house. OPPOSITE: Family pets share an affinity for basking on the porch. ABOVE: A classic wooden cattle barn, located just east of the main house, presents an enduring image of stability and abundance.

THE SOFTLY ROLLING LANDSCAPES of the Midwest of the United States are imagined by some to be monotonous, the endless unfurling of views without the contrast of mountains or seashore to provide drama and incident. Yet these landscapes have a subtle beauty of their own that, once appreciated, can be most rewarding. The power of such scenery lies in its simplicity, in the quality of light, in the colors of the earth and the foliage and in the progress of the seasons.

It is just these sometimes elusive values that Keith Irvine and Thomas Fleming have sought to underline in the ambitious, yet simple, renovation they recently carried out for what had been a turn-of-the-century farmhouse deep in the Midwest. "What made it particularly interesting to us," says Keith Irvine, "is its very neutrality. There was barely anything salvageable in the original house, except for the main staircase. Even the exterior had been completely modernized." "So we were left with a blank slate," adds Thomas Fleming, "and one that we and the owners felt could only be dealt with in some rather unusual way."

Accordingly, the designers abandoned their typically rich and heavily English-influenced style, and moved toward clarity and simplicity. Geography was one reason, of course, but equally important to the designers was the desire to create something swiftly delineated, lightly sketched—interior design as watercolor, rather than as oil painting. "This is not to say that we're no

...the quality of light, the colors of the earth, and the progress of the seasons.



TONY SOLURI



ABOVE: In the Living Room, a pair of leather and steel Grand Confort armchairs by Le Corbusier lend a cosmopolitan flavor to the engagingly comfortable conversation area. Pillows in patterned Quadrille fabric accent the sofa, chair and cushions clad in cotton from Boussac of France. Ash beams, bleached oak flooring and a cotton durrie rug give the room a sunny disposition; the stairway evokes the dignity of Early American craftsmanship. RIGHT: Crowned by an arbor roof, the broad porch, located off the kitchen, provides a bucolic setting for breakfasts and luncheons.

longer going to do evocative, historically oriented rooms, but occasionally it is a relief to be absolutely informal, witty and easy," says Mr. Fleming with obvious enthusiasm.

Before the interior design work began, the owners engaged architect Robert F. Liebreich, who carried out a basic renovation that included enlarging the living room to encompass a former porch, and opening up the entrance hall. In addition, the dining room was expanded vertically by removing an upper bedroom, thus making the area a fine double-storied space. Large sheets of glass in the windows were replaced throughout with multiple panes, creating a more complex filigree effect. Situated as it is, on a slight rise of land, the house was now open to the surrounding landscape and set the stage for Mr. Irvine's and Mr. Fleming's low-key intervention and interpretation.

"Our first priority was to maintain a certain continuity," says Keith Irvine. "Remember, this was all rather new to us—the idea of a more or less contemporary project—as it was to the owners. In order to avoid any sense of shock, we encouraged the reuse of comforting and familiar objects from houses we had done for them in the past. This is, in any case, a practice we believe in—even going as far as not re-covering pieces, but





TONY SOLURI

"...allowing the patina
that comes from loving use to be part of
the overall atmosphere."

allowing the patina and the slightly faded quality that comes from loving use to be a part of the overall atmosphere and the design mood."

From the beginning, the designers knew that this was to be a sociable house. The owners entertain and enjoy playing a vigorous role in their local communities. So it was vital that the rooms be open and friendly in the plan. "At the same time, this is not a part of the country impressed by ostentation," Thomas Fleming says. "So this was another incentive to keep things uncomplicated and based as much as possible on a functional and classically oriented choice of furniture." Items as different as the sleek leather cube chairs by Le Corbusier in the living room and a wonderfully arch Regency bed in the master bedroom all relate to the same theme: an unforced sophistication that is never overpowering in its rural context. "We also like the idea of flexibility in furniture. In other words, anything we use should, theoretically, be capable of being moved to another room and working just as well. This is a philosophy that applies just as much, by the way, to our more traditional work with décor."

One of the designers' favorite rooms, and one that is a clear illustration of what they were attempting in this project, is the study. "The walls are actually old barn siding from a structure we discovered on another property nearby," says Mr. Irvine.



VIRGIL PARKER

OPPOSITE: The Study's weathered barnside paneling and terra-cotta tiles serve as understated foils for wooden appointments: a 19th-century English butler's table, an 18th-century corner chair, and antique library steps being employed as an end table. Draperies and upholstery from Lee/Jofa impart fresh country informality. ABOVE: Warm-hued bed and window draperies from Brunschwig & Fils give the Master Bedroom an air of cheerful serenity. Folded at the foot of the bed, a patchwork quilt exemplifies the delicate handiwork of rural America. Two Spanish pen-and-ink drawings sharpen the aesthetic focus. Bedside lamps are by Hansen.

"We used French tile on the floor, a warm color, and in winter we cover it up with a tartan carpet. Another point is raised here—the degree to which rooms can and should change with the seasons. In this case, the glazed chintz on the sofa is replaced by dark velvet in the winter. And the whole room changes atmosphere. This is a consideration often neglected by designers, but it can be critical to the enjoyment of a room. We always tend to conceive of a space as embodying one mood that can only be changed with great effort. The reality, of course, is that colors and fabrics can work radical transformations for a fraction of that effort. These are simple solutions."

The delicacy and simplicity of what Irvine and Fleming set out to do in this essay in understatement make it difficult to convey the particular charm of the result. The design is a dilution of their grand style, but without the pallor that this sort of compromise usually suggests. It is provincial, but certainly without the negative connotation of that term. Perhaps it is best summed up in Mr. Fleming's casual statement: "We simply wanted to suggest a setting for a happy life." In this the two designers can be said to have succeeded admirably, and such a desire, far from being a cliché, is surely the basis of all interior design. It is the approach of the professional.□

—Peter Carlsen

Art: Paintings of Bridges

In Search of Visual Drama

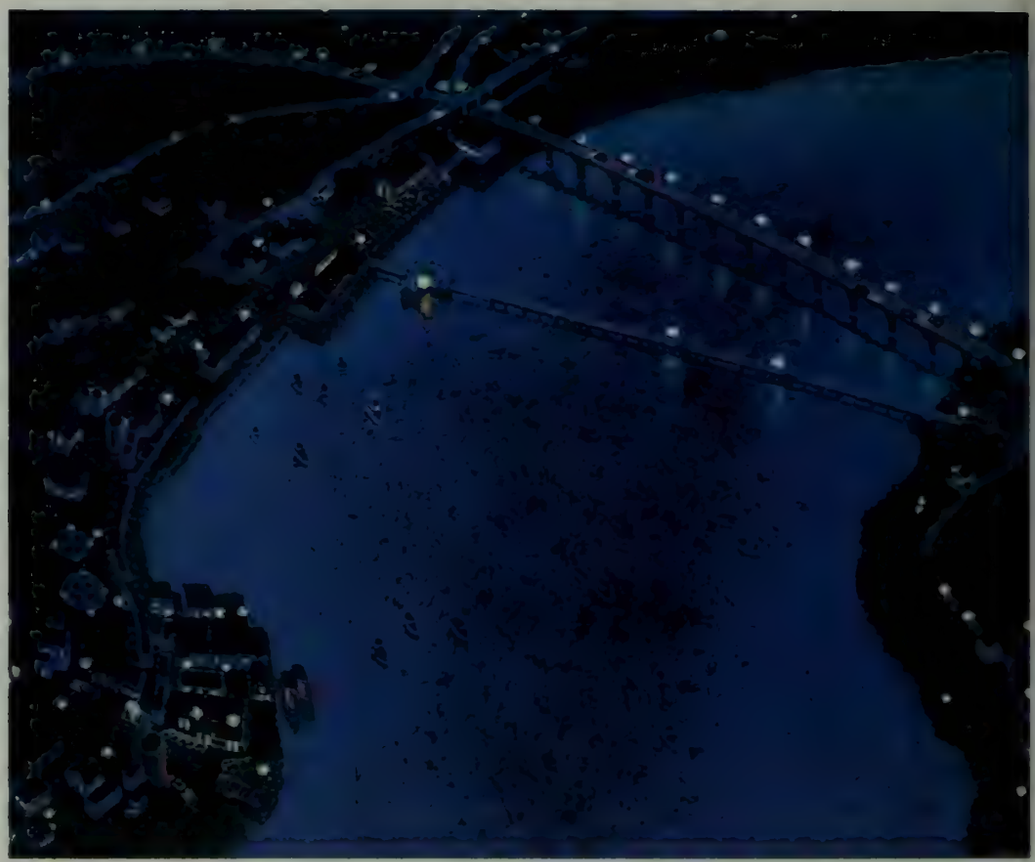
POETS WRITE VERSE about them, architects design sleek new models of them, and, without them, many cities would still be villages. Bridges are lifelines for commerce, romantic meeting places for lovers, and exemplary symbols of human achievement in transcending obstacles. No one has to be a connoisseur of engineering, design or history to experience a memorable tingle on viewing for the first time the Pont Neuf in Paris, New York's Brooklyn Bridge or San Francisco's Golden Gate. Bridges have aroused special interest among painters, particularly in the last two hundred years, but also as far back as the sixteenth century, when Leonardo da Vinci, the High Renaissance painter, included a bridge in the background of his *Mona Lisa*.

The first great bridge builders were the ancient Romans, who constructed sturdy stone-arch bridges throughout their empire; many of their bridges are still in use. During the Middle Ages, wooden drawbridges were favored as a means of protecting castles and towns. Old London Bridge, which was completed in 1209 and survived for more than six hundred years, was a fashionable neighborhood during the reign of Elizabeth I. It resembled a busy street, being lined with multistory houses and shops whose backs

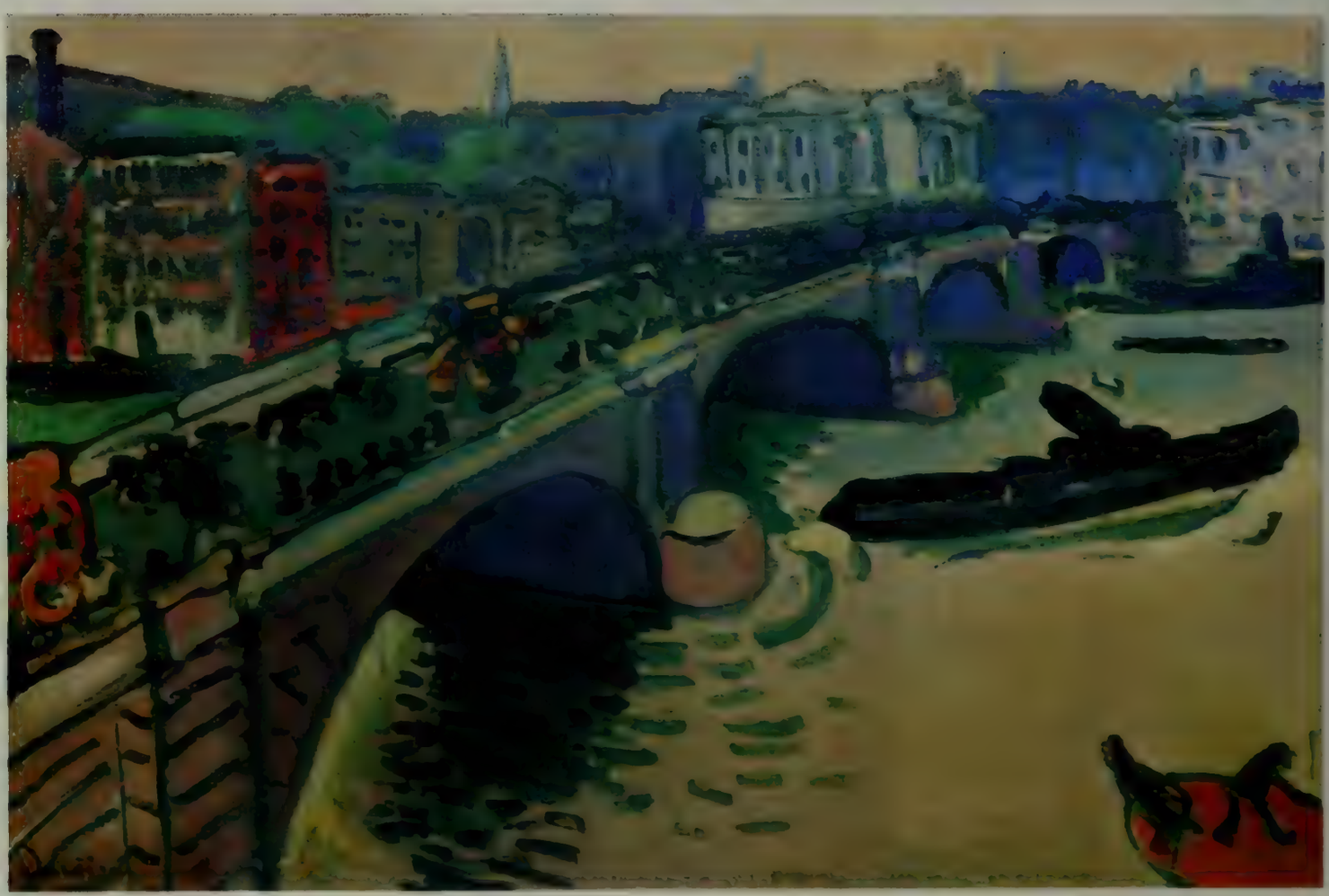


The Rialto Bridge, Venice, from the Riva del Carbon, Antonio Canal, known as Canaletto, circa 1735. Oil on canvas; 21" x 28¼". Canaletto brushes timeworn façades with sunlight, imparting clarity to an eternal Venetian scene. Brod Gallery, London.





RIGHT: *Belfast Harbor Night View,* Yvonne Jacquette, 1978–79. Oil on canvas; 66¼" x 80¼". Spanning an inlet of ink-dark water, a narrow strip of bridge joins a light-sprinkled harbor, creating a magical panorama when viewed from the air. Brooke Alexander, New York.
BELOW: *London Bridge,* André Derain, 1907. Oil on canvas; 25¾" x 38¾". Simplified and flattened segments of Fauvist color assume the energized characteristics of a traversed viaduct arcing over the Thames toward the city beyond. The Lefevre Gallery, London.





LEFT: *Charing Cross Bridge,* Claude Monet, circa 1899–1904. Oil on canvas; 25¾" x 32". As diffused tones impressionistically define areas of sea and sky, London's noted bridge emerges with a few subtle sweeps of the brush. Hammer Galleries, New York.
BELOW: *The Covered Bridge, New England,* Robert Emmett Owen, circa 1925. Oil on canvas; 39½" x 60". Evocative of an earlier time, Owen's autumnal hues record a rural scene in which barren trees embrace a historic wooden bridge. Vose Galleries of Boston, Boston.





The Bridge of San Luis Rey, the Andes, Frederic E. Church, circa 1860s. Oil on canvas; 31" x 48". A Hudson River School painter, Church meticulously captures nature's illumined vastness contrasted by a precariously suspended footbridge. Kennedy Galleries, New York.

OPPOSITE: *Ponte della Paglia,* Maurice Prendergast, 1898. Watercolor on paper; 19" x 17". Singing patches of color identify the style of this American artist whose travels to Italy inspired this painterly promenade near the Grand Canal. Davis & Long, New York.

overhung the Thames. Eminent artists such as Holbein and Hogarth maintained residences there.

One of the most beautiful bridges in the world is Venice's Rialto, a shop-lined footbridge built during the sixteenth century. The Rialto had its ideal portraitist in Canaletto, the eighteenth-century artist whose meticulously detailed sharp-focus paintings made him one of the city's most sought-after view painters.

Venice's gracefully arched footbridges commanded the attention of numerous artists, including Maurice Prendergast, the American Impressionist who won acclaim with his festive images of people on holiday. In his watercolor of the Ponte della Paglia, the artist's confettilike disks of brilliant color are marshaled to create a scintillating mosaic effect.

Among the French Impressionists, Claude Monet was the preeminent painter of bridges. During the 1890s he even installed a bridge of his own on his property in Giverny—the arched Japanese footbridge that spanned his water-lily pond, and which appears in many of his paintings. Reveling in London's dense fogs, Monet, in his Thames series, transformed the Charing Cross Bridge into an atmospheric apparition, as amorphous and mutable as the rushing waters below and the swirling vapors in the sky.

Forty years younger than Monet, Derain was one of the most daring, provocative young painters of his generation. Along with Matisse and Vlaminck, he originated the bold and colorful Fauve style. Derain's views of the Thames and its bridges contrast sharply with Monet's. In place of the Impressionist's atmospheric mists, Derain saw a startlingly fog-free London.

For Yvonne Jacquette, bridges are recurrent subjects. Her harbor scene differs from most pre-twentieth-century landscapes in that it is both an aerial and a nocturnal view.

These prosaic bridges of Maine, transformed into romantic ribbons of light, suggest perhaps that any bridge, imaginatively interpreted by artistic perception, can be stimulating and a delight to traverse on canvas. □

—David Bourdon

David Bourdon, a New York author who writes regularly for art publications, has recently written a book on Alexander Calder



Historic Houses: Charleston

Memories of the Bloomsbury Group



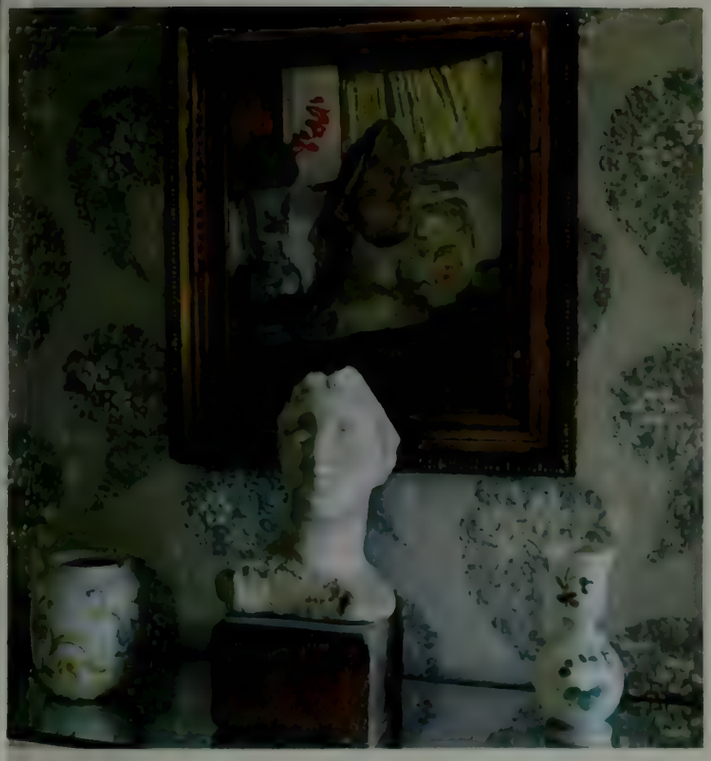
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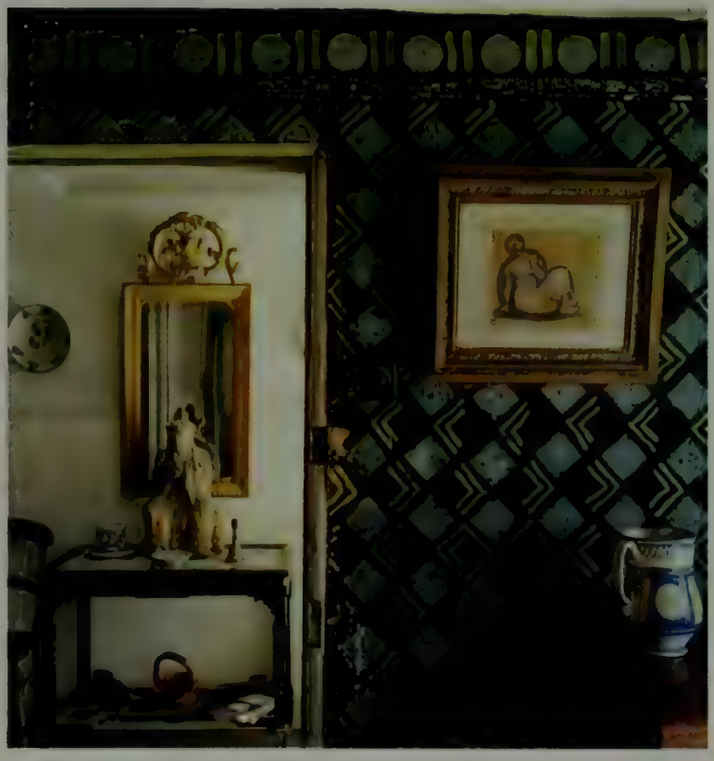
THEY ARE STRUNG OUT, more or less, upon the old road that used to connect Eastbourne with Brighton, parallel to the English South Coast, with the South Downs between them and the sea: *Monks House, Little Talland,* and the *Round House* in Lewes, all of them leased at one time or another by Virginia Woolf. *Tilton* was farmed by Maynard Keynes; *Asheham* was inhabited by Bells, but mostly by Woolfs, and *Charleston* itself was the home, at various times, of Keynes and David Garnett, of Clive and Vanessa Bell, and of their children. "Little Bloomsbury by the Sea" they called it, and certainly this intellectual colony bore witness to the cultivation of friendship within that group, and the need that it felt for propinquity. All have gone, or at least have been transformed by others, save Charleston and Monks House.

Monks House has been preserved for the nation, as houses often are preserved for what one may call "sentimental reasons." Not that it is not a pretty house, with a still prettier garden, but the National Trust is there mainly because this was, for so long, the home of Virginia Woolf, and because it has become a part of our literary history. Charleston is valuable for much the same reason. It was for more than half a century a place where artists and writers met. Virginia Woolf, who in 1916 urged her sister to take it, was a constant visitor. So too was Lytton Strachey;









OPPOSITE: Charleston, the rambling Sussex home of artists Vanessa Bell and Duncan Grant, served for more than fifty years as a gathering place for Bloomsbury Group luminaries, including Vanessa's younger sister, Virginia Woolf. The house abounds with Vanessa's and Duncan's paintings and decorative art. TOP LEFT: Duncan Grant's voluptuous tableau commands the Sitting Room fireplace. TOP RIGHT: Vanessa's design gaily transforms a Dining Room table. "They were ready to attack any surface that would bear paint," recalls her son Quentin Bell. ABOVE LEFT: In a Sitting Room composition, Vanessa's still life companions the objects it depicts. ABOVE RIGHT: Together, the two artists decorated the Dining Room wall.

here David Garnett made his first attempts at fiction; here Maynard Keynes wrote *The Economic Consequences of the Peace;* here, too, my father, Clive Bell, wrote *Civilisation.*

But Charleston is, in a different way, valuable. It represents, in visible terms, a way of life that resulted in a particular kind of domestic decoration, and it so happens that there is nothing else at all like it. "Charleston is by no means a gentleman's house," says Virginia Woolf in her diary. "I bicycled round there in a flood of rain & found the baby [Angelica] asleep in its cot & Nessa [Vanessa Bell] and Duncan [Grant] sitting over the fire, with bottles and bibs and basins all around them. . . . By extreme method & unselfishness and routine on Nessa's and Duncan's part chiefly, the dinner is cooked & innumerable refills of hot water bottles & baths supplied. One has the feeling of living on the brink of a move. In one of the little islands of









comparative order Duncan set up his canvas and Bunny [Garnett] wrote a novel in a set of copy books." A few weeks later she returns to the subject: "Indeed living is fairly bare at the moment. . . . Nothing but wind and rain and no coal in the house."

Those early days at Charleston were indeed austere; but despite the lack of coal and cakes, of butter, sugar and jam, and despite the inefficiency of oil lamps that suddenly blackened and then faded into smoky despair, my memories of those early years are good ones. The grownups had discovered a source of happiness that was immediately communicable to us children—the happiness that comes to those who freely and easily use color. There was paint everywhere. Often the whole floor would be covered with jars and saucers of it—a standing and dreadful temptation for a child and a hazard ignored by the family sheepdog, who would burst indoors with certain

TOP LEFT: A lamp by Duncan brightens his Bedroom. He portrayed his mother, who embroidered many of his and Vanessa's designs, in the large painting over the bed. TOP RIGHT: Duncan's panels obscure the fireplace in Quentin Bell's Bedroom. Artworks include, from left to right, top row, three paintings by Vanessa; a mirror frame cross-stitched by Mrs. Grant; and two works by Vanessa's daughter, Angelica Garnett. Below, from left to right, are a Mary Remington still life; a Roger Fry seascape; two traditional English portraits; and a work by George Bergen. ABOVE LEFT: Duncan's artistry enlivens an armoire in Clive Bell's Bedroom. ABOVE RIGHT: A Roger Fry landscape crowns a Bedroom bookshelf









TOP LEFT: "We had a skylight put in and whitewashed it and now it makes a very good studio with . . . heaps of room for two or three painters," Vanessa wrote Roger Fry in 1920. TOP RIGHT: Robust figures by Duncan adorn the Studio fireplace. A cabinet displays plates from a set made for Lord Kenneth Clark, which depicts history's famous women. ABOVE LEFT: Virginia Woolf, a constant visitor to Charleston, is the subject of a 1929 bust by Stephen Tomlin. ABOVE RIGHT: Duncan's portrait of Vanessa's brother, Adrian Stephen, and a photograph of Vanessa rest atop a Bedroom bookshelf. Duncan painted the cat; the bananas are by Keith Baynes. The plaster ears are said to have been owned by Michelangelo.

reckless destructive enthusiasm. Finally the color found its way onto canvases, curtains, lampshades.

Just before we came to Charleston, Vanessa Bell and Duncan Grant decided to decorate chickens. They were pure white birds, and the neighbors were inclined to steal them. Hence the paint. Strutting about with bright red combs and bright blue rumps they looked very pretty, not to say patriotic, but the neighbors were not at all amused. "God," they said, "intended the birds to be white."

The story is instructive in two ways. It demonstrates the willingness of Bell and Grant to paint anything that came their way, and this is still very evident at Charleston. It also exhibits the spirit of lighthearted decoration that marks so much of their work, and which, to some, has always seemed offensive. A recent critic has said that Charleston was decorated without taste. I am afraid the critic intended a reproof, but,



Flowers bloom beneath the apple trees in the walled garden at Charleston. For Duncan and Vanessa, the garden became an extension of their studio, as well as an outdoor salon for their Bloomsbury friends.

whatever his motive, the criticism is, I think, both true and illuminating. It reminds me that Charleston is, in a sense, un-English, for English decoration tends nearly always to be tremendously tasteful and proper.

The values represented by this direction in exquisitely unassuming English gentility tend to be forgotten when there is "nothing but wind and rain and no coal" in a house where the only luxury is paint. As I see it, however, an unrestrained and joyous delight in color is more evident in those early difficult years at Charleston than at a later date when the artists were gaining recognition and their writer friends were achieving celebrity. Still, to the very end, there is a sustained note of joyous color along with wildly impulsive design.

Charleston is unique—the cliché is necessary, because it is true—and it was to an extraordinary extent unaffected by prevailing standards of taste. It did reflect a desire to live comfortably without the complications that arise when decoration is used for status seeking, for nothing counts here but those intense pleasures of the eye the decorative arts can provide. But, no, it was by no means "a gentleman's house."□

—*Quentin Bell*



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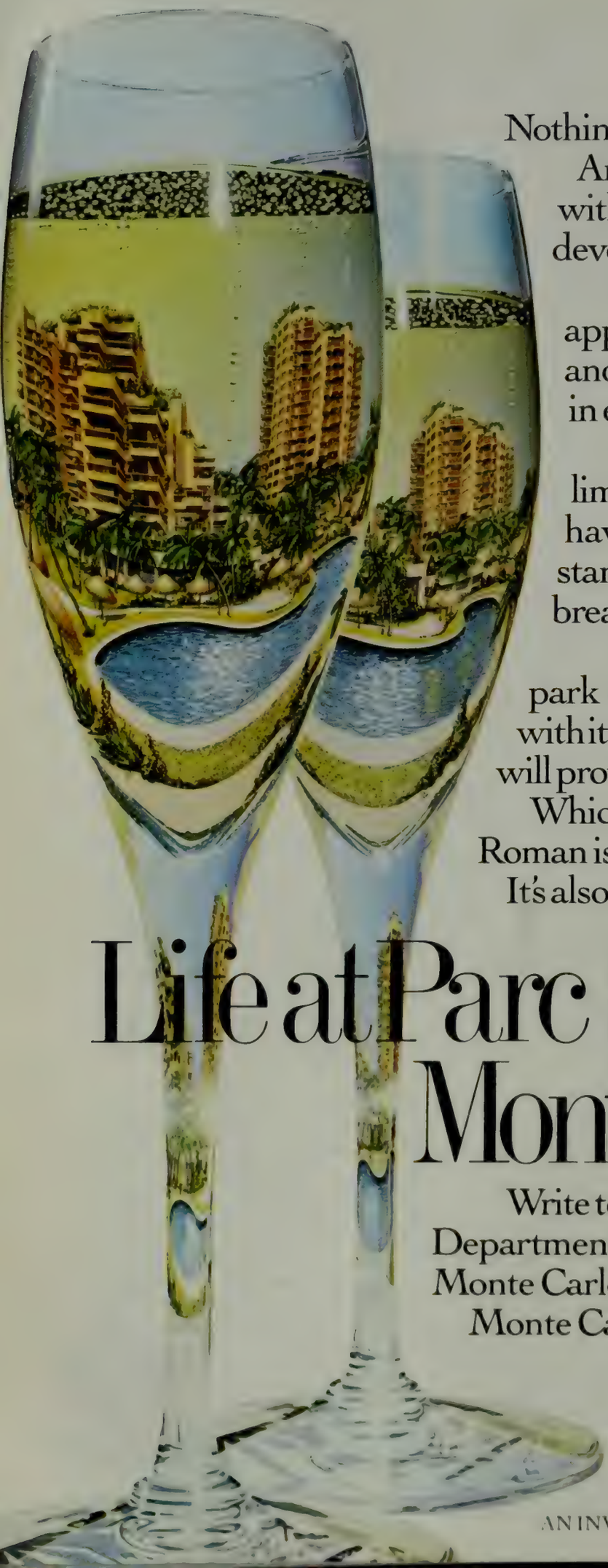
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Antti Lovag
continued from page 127

diversity of its forms. The architecture is equally rich in its aesthetic effects. The circular windows, when fog rolls past, become portholes in a ship; with its tubular corridors, integral furniture and sleek detailing, the design evokes a spaceship moored to terra firma. While conceived for repose, the house suggests, and invites, a certain dynamism—a shift in perception. This stimulation is balanced



The Côte d'Azur home designed by Antti Lovag blends ceiling vaults with a rounded glass door leading to covered outdoor seating.

by the psychology of the curved enclosure, with the added dimension of prehistory: the tribal cave, the protective womb. If Antti Lovag's design invokes these archetypal shelters, however, it is in a sophisticated complex manner, opening them to light and nature, and, in the process, creating a contemporary expansiveness.

The unusual aesthetic balance that is evident from every side of this curvilinear structure is related more to abstract sculpture than to the conventional rules of architecture. The house has the appeal of a pleasingly provocative accident of nature. Rather than a stark imposition of human design in a natural setting, this conception springs from the terrain, a rapprochement between natural forms and residential architecture.□

—*Jeffrey Book*



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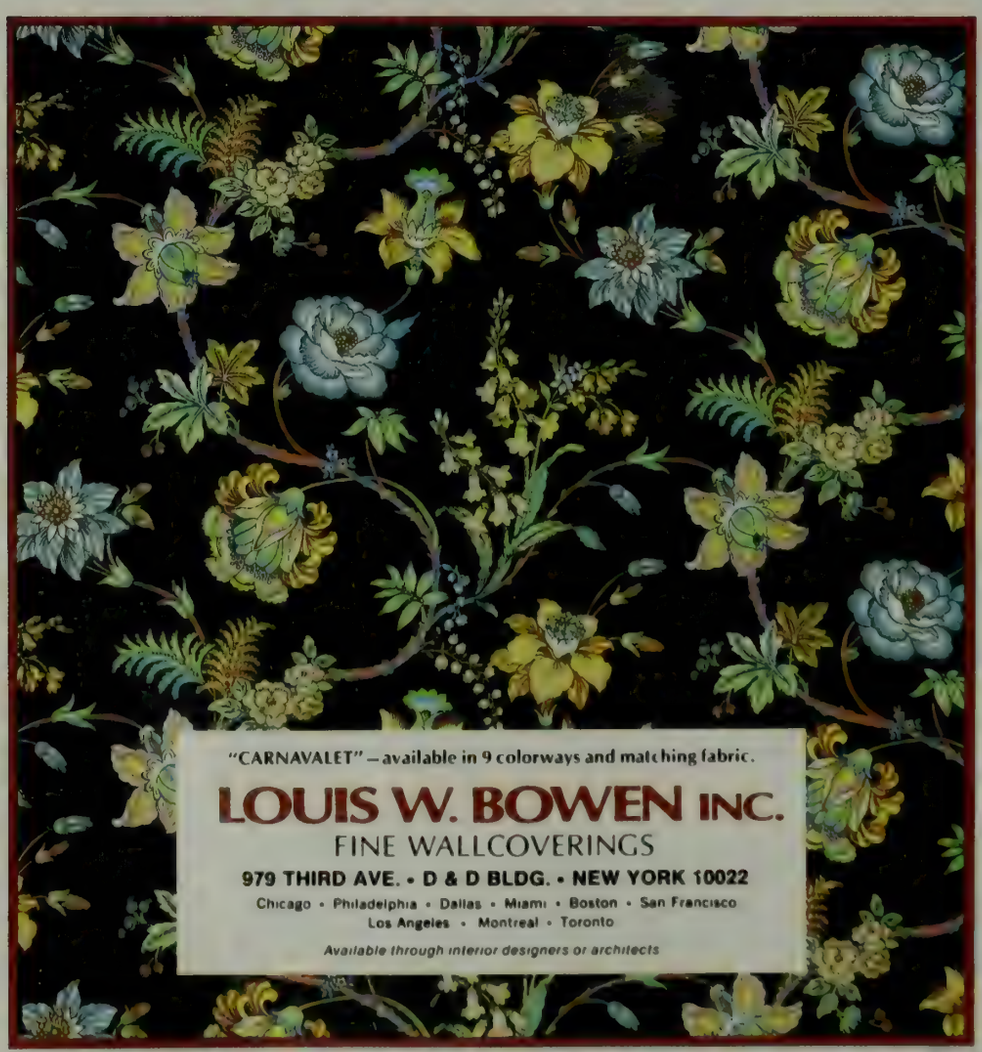
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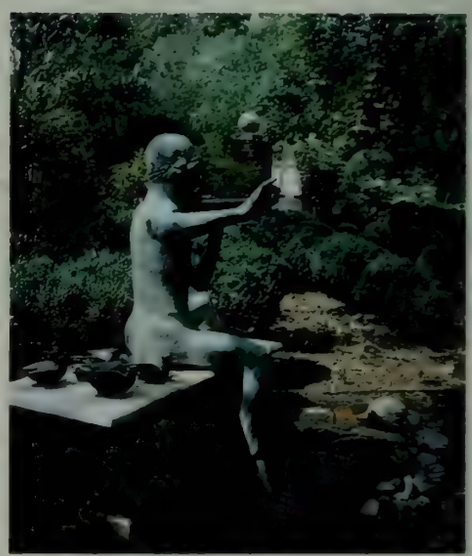




Luther Greene
continued from page 141

Luther Greene advocates the use of whatever stones are available, since, as he says, "Stones are about the only things in a garden that don't require constant care and maintenance."

Of the third and most important element of the garden's design—plants and planting—Mr. Greene says, "I like to make the properties I design as rich in plants as possible. This garden is quite diversified, with



In Luther Greene's design for the boxwood garden at Wilton, Connecticut, a figure of Pan charms a collection of sculptured creatures.

a little of a lot of plants, rather than an in-depth, specialized plant collection. The actual number of trees and shrubs and flowers here is not phenomenally large; but the range of choice is very wide. There are tall conifers and the tiniest miniature conifers, about thirty varieties of flowering trees and six hundred boxwood bushes set off against a thousand Roman hyacinths and Exbury azaleas in four different colors. In one or another of the various 'rooms' we have examples of about every perennial that grows in this zone. In the cutting garden there is virtually every local annual, not to mention vegetables and herbs and two hundred different roses. The Japanese garden isn't a literal translation from the Japanese; but there isn't a plant there that can't be found in Japan."

Luther Greene

Mention of the Japanese garden, with its astonishing display of exquisite miniature plantings, leads Luther Greene to make a revealing comment: "In my mind, designing gardens is related to the only other occupation I have experienced first-hand—the producing of plays. When you are a producer, you try to get together the most talented people you can find. The same is true of gardening. I love to be surrounded by talent; I have the best plantsmen and sources. The planting of the cascades in the Japanese garden, for example, was the work of Ellen Spingarn, of the American Rock Garden Society. The topiary near the swimming pool was originally created in 1926 by Martin Fitzgerald, who tended it in his nursery for almost half a century before it was acquired for Wilton. The day-to-day upkeep of the garden is accomplished by Dwight Brooks, a graduate of the University of Connecticut and an exceptionally able and knowledgeable young man."

As for his own contribution, Luther Greene dwells less on past achievement than on future promise. "We have ten varieties of Japanese maple, but we're going to have many, many more. In the cloister garden we have fifty of the more than one hundred flowers so far identified in the Medieval unicorn tapestry; and we hope to have most of the rest, eventually. At present, I am seriously thinking of enlarging the boxwood garden to include some exceptionally big and beautiful old boxwood bushes that have recently become available on Long Island. When I design a garden," he continues, "I don't just finish it and walk away."

Far from "walking away" from this garden he began to work on ten years ago, Luther Greene still regularly visits for several days a week at Wilton, supervising the maintenance of the property and forever dreaming up new and wonderful projects.□

—*Valentine Lawford*



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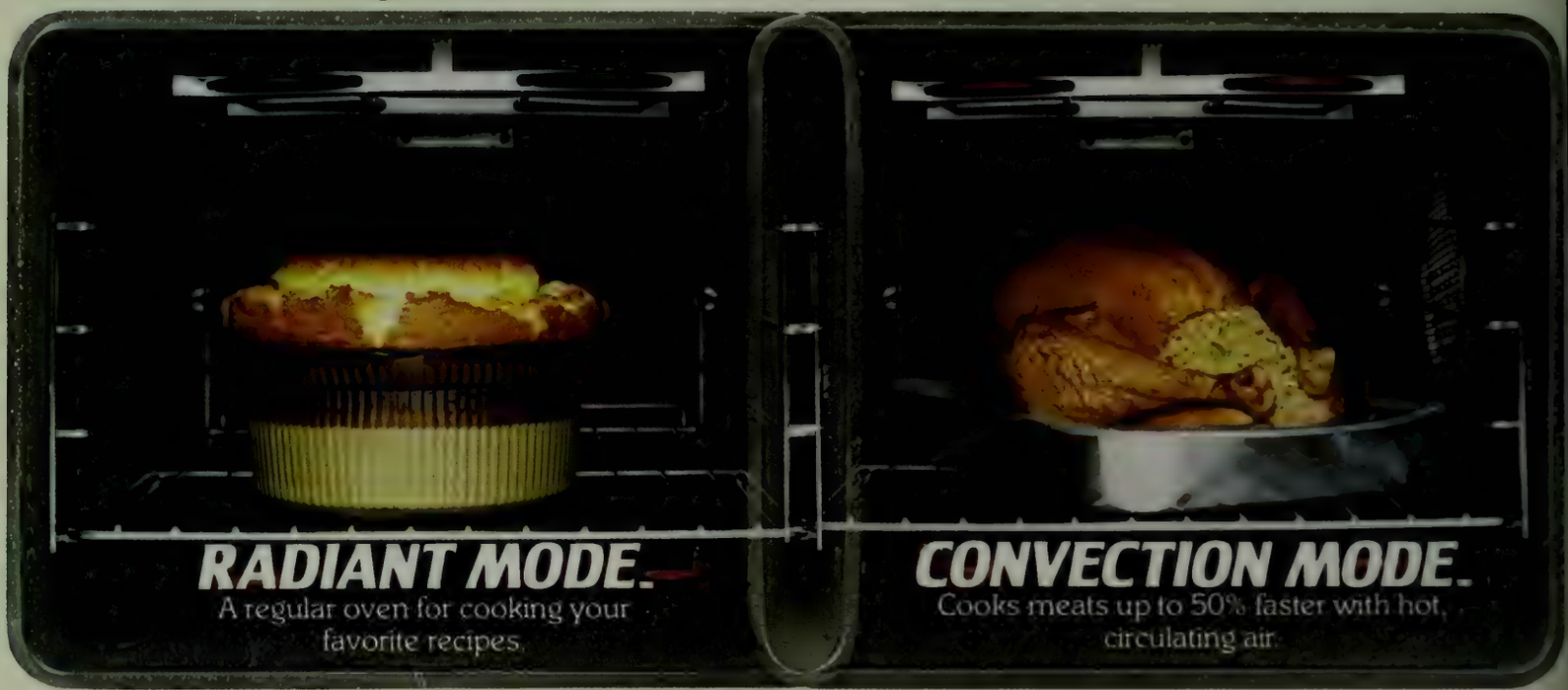
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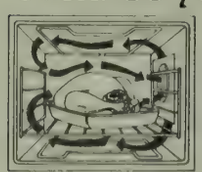
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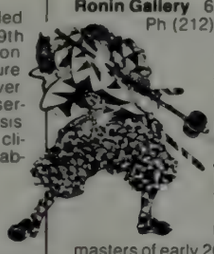
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Richard Vowels, Coordinator March 1981

Mysteries of Old Masters

THE NAMES pluck at the mind like tantalizing clues for a complex word game: Master of the Scenes from Legends; Master of the Legend of the Argonauts; Master of the Judgment of Solomon; Master of the Compassionate Samaritan. They are the mysteries, the unknown world of old masters, that give art historians the challenge that motivates their ceaseless search for links that will tie them to artists, known or unknown.

There are hundreds of paintings dating from the fifteenth through the seventeenth centuries that have no identification. In some cases, only one or two are attributed to a single master; in others there are dozens of works that, for reasons of style, are believed to be by the same hand.

Matters of identification become even more complicated when two unknown masters are thought to have contributed to a single work.



COURTESY: CHRISTIE, MANSON & WOODS

Old master paintings tease the market as they sell above and below their estimates. Jan Baptist van Fornenburgh's still life, 1656, sold last season at Christie's for a generous $110,000.

Collaboration, usually by an artist who painted landscapes and another who specialized in figures, is not uncommon. Such is the case with *The Rest on the Flight into Egypt*, a painting that was sold earlier this season in New York. In the nineteenth century, it was attributed to Joachim Patinir, a sixteenth-century Flemish painter. But in 1968, Robert A. Koch, in a book on Patinir, rejected the painting as his work and attributed it to the Master of the Female Half-Lengths and the Master of 1518.

The painting is rich in charm and substantial in size. It is set against a burgeoning landscape in which a farmer tills a field, and in the distance a castle on a hill rises into a stony mountain. An ornate gilded bronze fountain to the left spills a stream of water into a pool. Were the painting solidly attributed to a known artist or artists, it would doubtless bring a substantial sum. In this case, Sotheby's presale estimate was $20,000/$30,000. It sold to a dealer last October for $92,500, hardly a negligible amount, but far



COURTESY: CHRISTIE, MANSON & WOODS

Energy simmers even in the midst of defeat in Rubens's *Samson and Delilah*, circa 1613, which brought the imposing price of $5,474,000 at Christie's last year.



Modestly exceeding its mark, Judith Leyster's *A Game of Tric-Trac*, circa 1631, sold last fall at Sotheby's for $67,500.

continued on page 196





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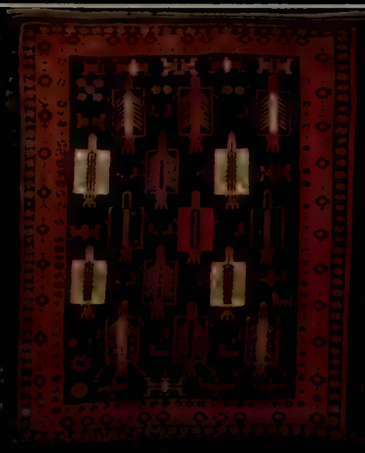
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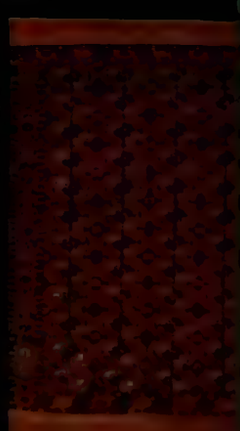
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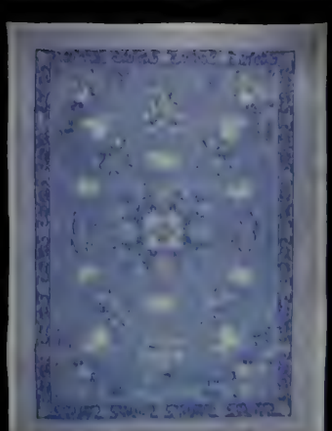
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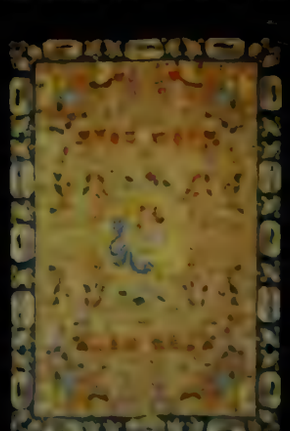
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TRUSTHOUSE FORTE

Mysteries of Old Masters

continued from page 192



COURTESY SOTHEBY PARKE BERNET

Portraits fare less well in the old master sales. Last fall, Gerrit Dou's *Portrait of a Young Man,* circa 1634-5, sold at Sotheby's for $25,000.



COURTESY SOTHEBY PARKE BERNET

Gerard Ter Borch's *Portrait of Jan van Duren,* 1681, also foundered. Last season it brought Sotheby's $47,500, half of its projected value.

less than might have been the case.

That sale brought many surprises, indicating that even experts with broad knowledge of the market, as well as of the period, can make mistakes. The price brought by the Master of the Female Half-Lengths picture was only one example. Brenda J. Auslander, who came from the Metropolitan Museum to head Sotheby's Old Master Department, catalogued that sale. Always conservative in her estimates, she, too, was surprised.

The estimates at an auction sale are a useful guide to the ultimate sale price. Generally they are reasonably close to the result of the bidding. *A Woman Making Lace in an Interior with a Small Child beside Her,* ascribed to Quirin Gerritsz. van Brekelenkam, was estimated at $20,000/$30,000. It sold for $25,000. But often the price greatly exceeds the estimates.

An Italian dealer won a painting by Jacopo di Cione, estimated at $15,000/$20,000, with a bid of $100,000. A work by Paolo di Giovanni Fei, companion to two others in an Altenberg, Germany collection, went for $85,000, against an estimate of $25,000/$35,000. A work by Adriaen Isenbrandt, estimated at $15,000/$20,000, brought $100,000. But the big surprise was a modest work of questionable attribution, catalogued as *After Jan Gossaert, Called Mabuse,* based on the central panel of work by Gossaert in the Galleria Nazionale in Palermo, Sicily. Although the estimate was $3,000/$4,000, it sold for $70,000.

Fine well-documented paintings on which there is a reasonably complete provenance going back a century or two continue to bring imposing prices. An unquestioned Rubens, *Samson and Delilah,* has a provenance that states: "Probably painted for Nicholas Rockox (1560–1640) and in his possession in 1613; depicted over the fireplace in the 'great parlour' of his house in Antwerp in a painting by Frans Franken the Younger of circa 1630–35. . . ." It was bought at Christie's last year by the National Gallery for $5,474,000.

That is only one side of the picture. At the other end of the scale, many authentic old masters continue to sell for lesser amounts. This is

Mysteries of Old Masters



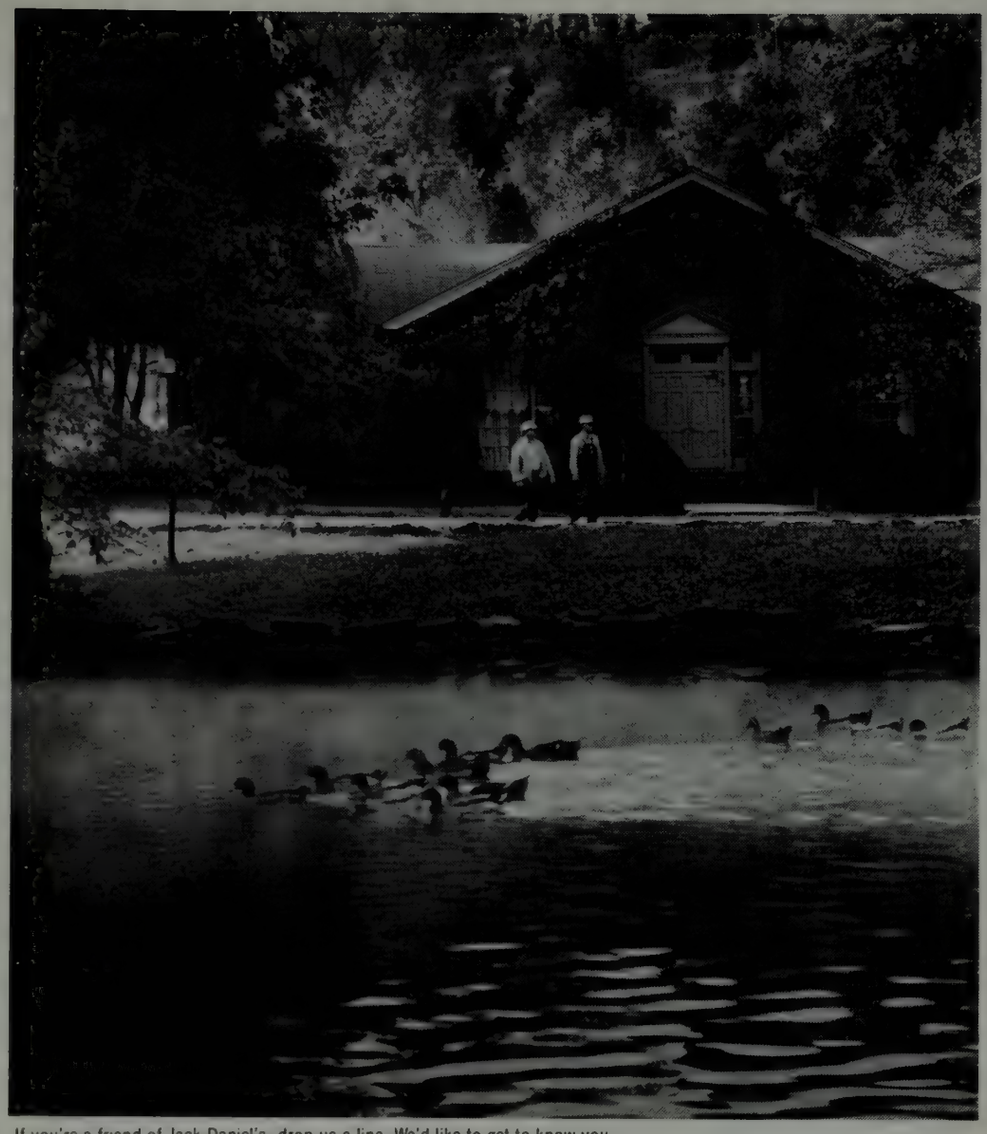
COURTESY SOTHEBY PARKE BERNET

Quirin Gerritsz. van Brekelenkam's *A Woman Making Lace in an Interior with a Small Child beside Her* brought $25,000 at Sotheby's last year.

particularly true of portraits that are no longer in vogue as they once were when baronial castles were incomplete without a portrait of a stern-faced and majestic figure above the stone fireplace in the great hall. This was the case with Gerrit Dou's *Portrait of a Young Man.* The estimate was $30,000/$40,000, but it brought only $25,000. *Portrait of Jan van Duren,* a pastor from Haarlem, by Gerard ter Borch, brought a respectable $47,500. But the presale estimate had been $70,000/$100,000.

So it must be stated that attribution and the standing of the scholar who created it is the name of the game in old masters. Last season the Metropolitan Museum of Art put into the market a painting described as "A portrait of Anne of Austria," which was attributed, at the turn of the century, to Sir Peter Paul Rubens. The museum had reportedly paid $200,000 in 1935 to the heirs of J. P. Morgan, who had bought it for $100,000 in 1901. Now described as "School of Sir Peter Paul Rubens," it sold for a mere $22,000.□

—Howard L. Katzander



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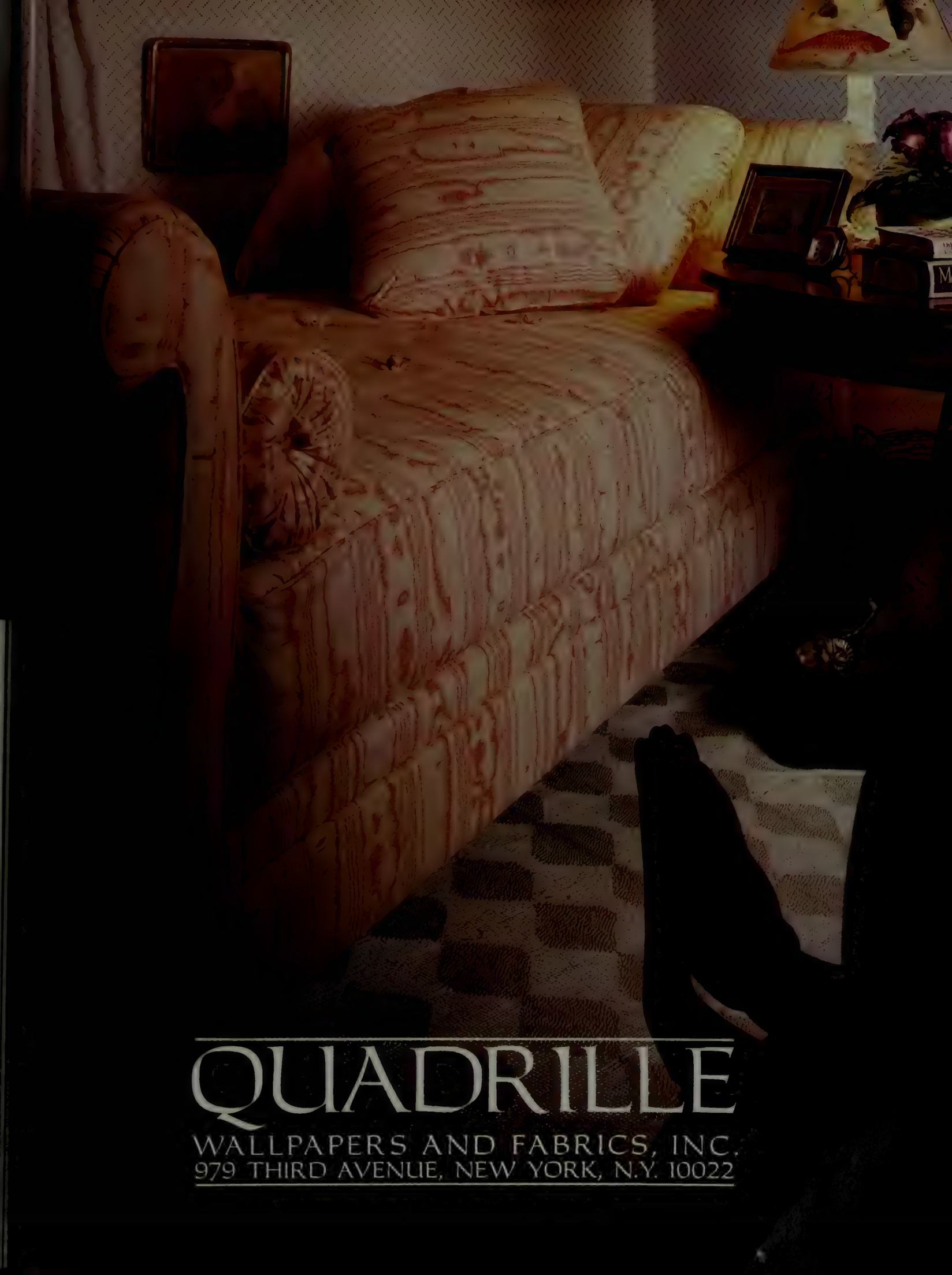
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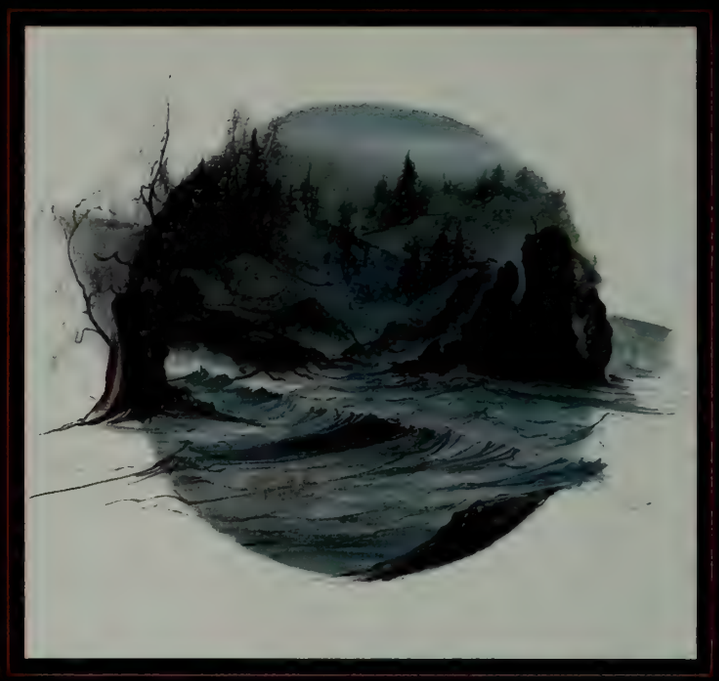
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Clarence House—A Tradition of Style

WHEN ROBIN ROBERTS, founder and director of the New York–based fabric design firm Clarence House, was given the task of overseeing the renovation of the interior fabrics of New York's famed Frick Collection, he was honored. "The work is my *chef d'oeuvre*," says Mr. Roberts. "It took years and years and involved a great deal of research. We took the hangings from the Frick mansion to Lyons, where the original fabrics had been woven in 1913. The factory found the Jacquard loom cards that had been used for the original pattern. Back at the museum we found patches of fabric unfaded by the sun. But when we rewove one meter of the fabric in its original green and showed it to the museum board of trustees, they were shocked. In the end we had to reduce the colors to partially faded tones, so that the new document fabrics wouldn't seem out of place with all of the antiques."



ALL PHOTOGRAPHY: PETER VITALE

Clarence House director Robin Roberts (far right) consults with Susan Lyons and Lily Dim Chua and art director Kazumi Yoshida.

It is just such meticulous blending of historical verity and contemporary interests that has made Clarence House renowned. Robin Roberts started the firm in 1961—"as a hobby." Originally a boutique, with a relatively small sampling of fabrics, Clarence House was part of Mr. Roberts's interior design practice. Eventually the firm moved into a four-story townhouse and into the center of his professional life.

One of the signal marks of Clarence House over the years has been an interest in document fabrics such as the work the Frick Collection dictated. "We have an unlimited budget for document fabrics," explains Mr. Roberts. The interior walls of the townhouse that is Clarence House in New York City hold ranks of framed fabrics that gleam with the luster of the Orient and the soft pastel shades of eighteenth-century France.

Mr. Roberts is alert to new and different challenges, and today Clarence House is applying its traditional concern for high-quality design to fabric that will be accessible to more



The reception area at Clarence House provides a unique background for documentary fabrics: *Tapisserie Sully* on the sofa, and the wing chair's *Point de Hongrie*.



A stairway ascends to various galleries where fabric is displayed on traditional racks or as upholstery in room settings.

continued on page 208

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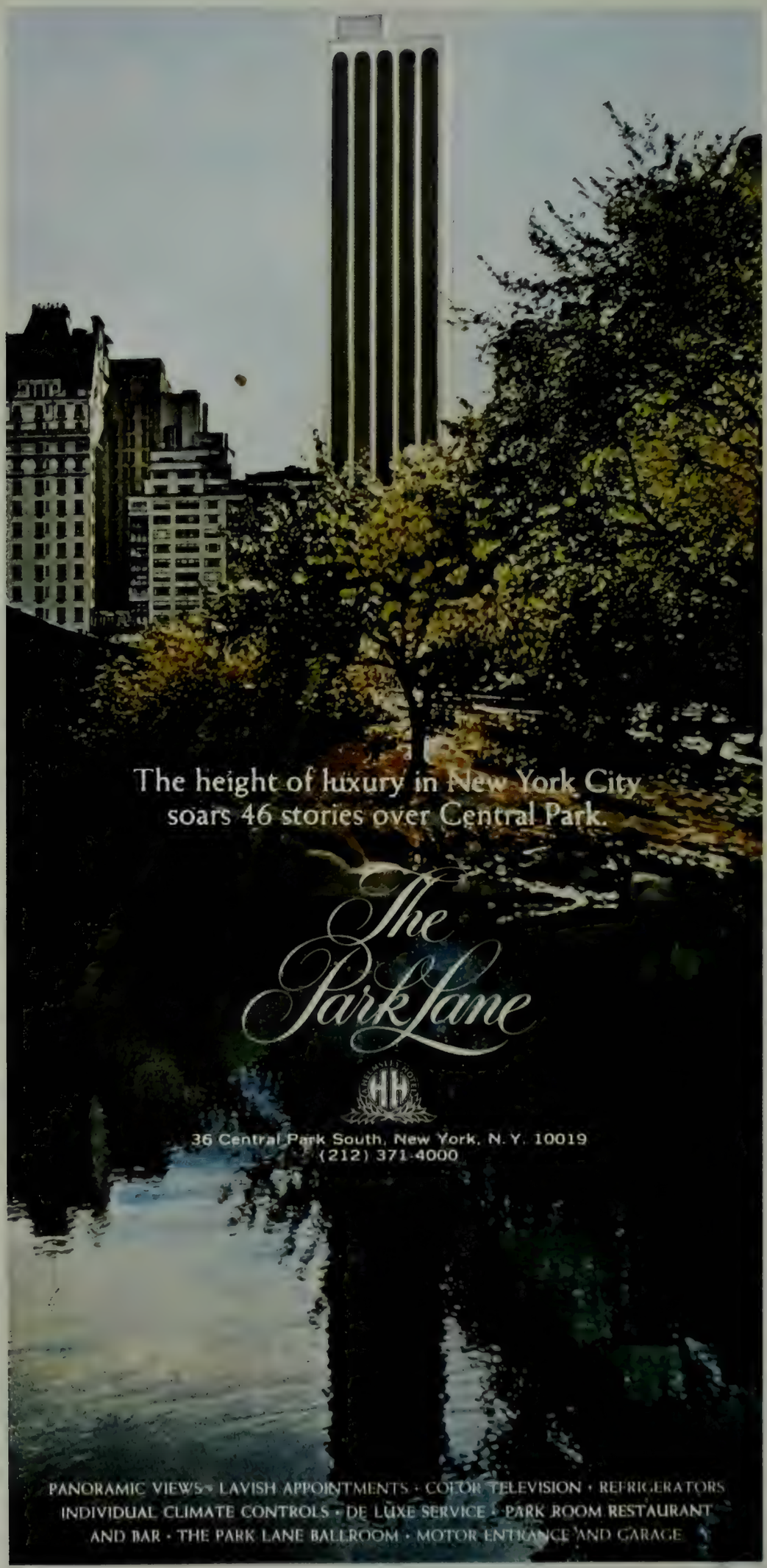
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Clarence House—A Tradition of Style

continued from page 204



At Clarence House, period textiles, including a reproduction panel from the Frick Collection, are displayed as art pieces in the stairwell.

people. "We are bridging two worlds—from fine historic fabrics to contemporary household linens. After twenty years of concentrating on exquisite chintzes, hand-printed in Italy with sometimes as many as thirty-five different screenings, it's exhilarating to also work with a company where there are thousands of employees, and instead of producing seventy-five yards a day, as we do with the fine fabrics, the output is sixty yards per minute."

Pursuing the style of the Orient, which has been insinuated into the decorative arts of the West since the days of Marco Polo, Mr. Roberts recently showed a second household linen collection from Clarence House, this one with a Chinese motif. The collection unites time-honored "Sinophilia" with the romance of early technology: it is called *China Clipper*, after the first public air service between the United States and China, initiated in 1937. "That plane was like a ship. It had cabins and staterooms, and the name captures the romance of the Orient and the romantic expansion that

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Clarence House—A Tradition of Style

continued from page 208

early technology afforded mankind."

The extremes of old-style craftsmanship and popular appeal that Clarence House embraces in its fabrics are also reflected in the diversity of their nineteen showrooms across the United States. The parent showroom occupies a New York building that was once a private residence, built in the 1870s when the city moved uptown, relentlessly banding the island with rows of brownstones.



Clarence House's *Taupe Linen Velvet*—both plain and embossed—enhances a salon set aside for the effective presentation of woven fabrics.

"The West Coast showroom in the Pacific Design Center in Los Angeles has a floating mezzanine," Mr. Roberts says. "It is devoid of electricity—except for a light panel on the service desk—because it is lighted by a glass ceiling rising forty-five feet. Even on a cloudy day, the light is superior to a bright East Coast day." Again, style is at once absolute and flexible: "In New York the showroom is decorated in nineteenth-century taste; in California it's the twenty-first century. The constant for Clarence House is service and glamour."

What is the future for the world of fabric design? Mr. Roberts asserts that "it's up to us to produce less costly fabrics that can meet high standards of quality, and to guide clients in their selections of fine fabrics. After all, a fine fabric is an

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Clarence House—A Tradition of Style

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investment. We are not interested in fads and vogues," he says, "such as the Art Déco fad, the geometric fad. We value good Art Déco design and the basic line of geometric design, but *faux*-Art Déco and voguish austerity for its own sake aren't for us."

Robin Roberts, having explored the elaborate craft and assertive decorative techniques of classical Western design, is now interested in more subtle complexity. He is fascinated



Wood and leather impart a sporting aura to Clarence House's Trimming Salon. Antique antlers with colorful tiebacks assist the mood.

today by Japanese decorative styles. Kazumi, the art director of Clarence House, has experimented with minimal design in both Western and Oriental motifs—"and that doesn't mean chrysanthemums and bamboo," Mr. Roberts emphasizes. Finding the essential in the layered clutter of daily life forms part of the Oriental philosophy. Whether Clarence House prints scenes derived from nineteenth-century notions of the eighteenth-century Orient, or whether Kazumi lightly sketches fabric with the outline of antique rice paper, or whether the threads of elaborate tapestry weave are imposed on a modern print, Clarence House finds the essence of timeless design.□

—*Jeffrey Simpson*

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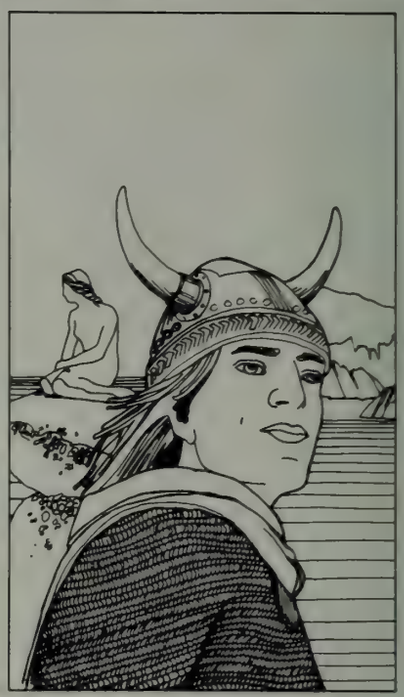
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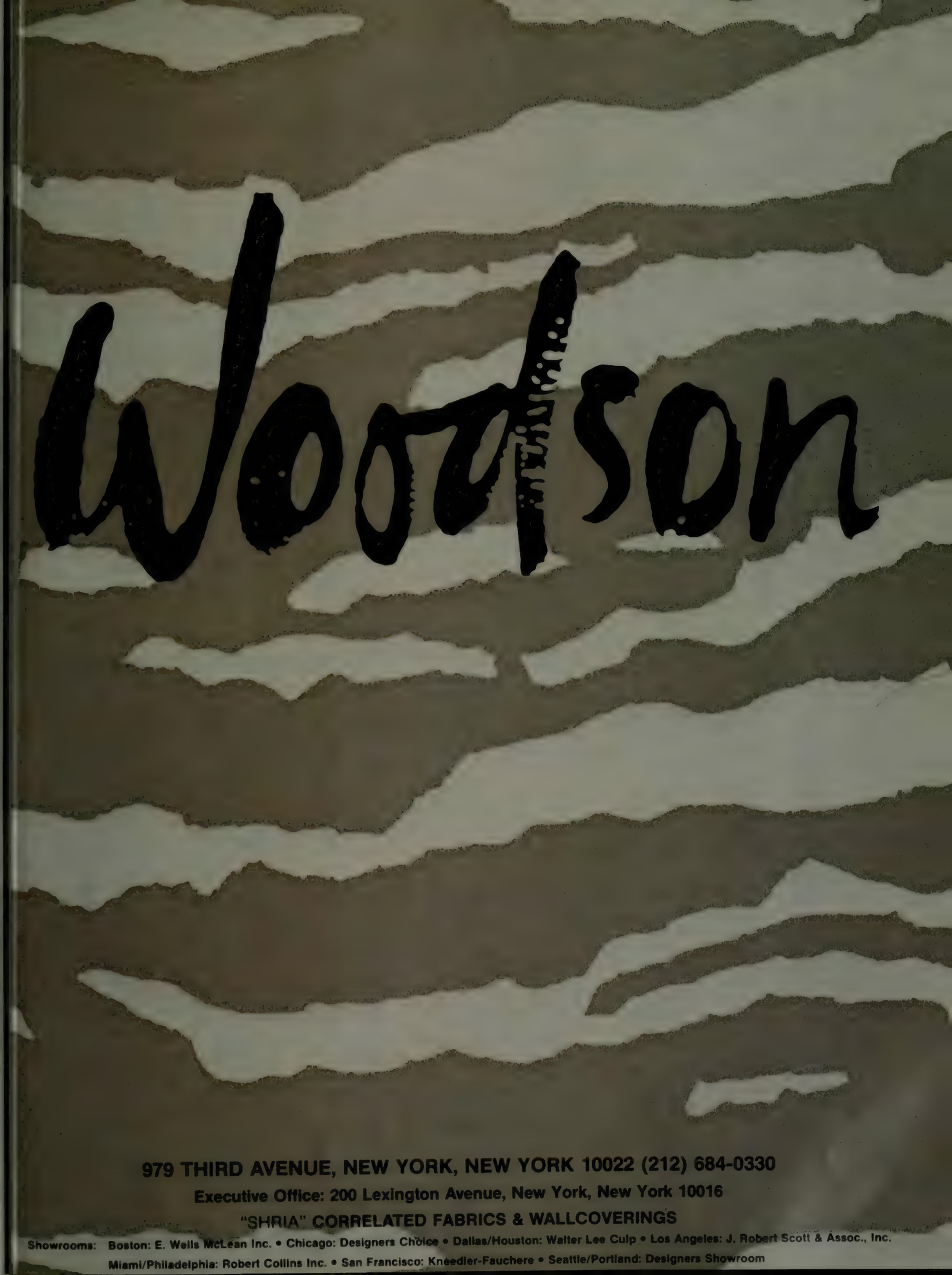
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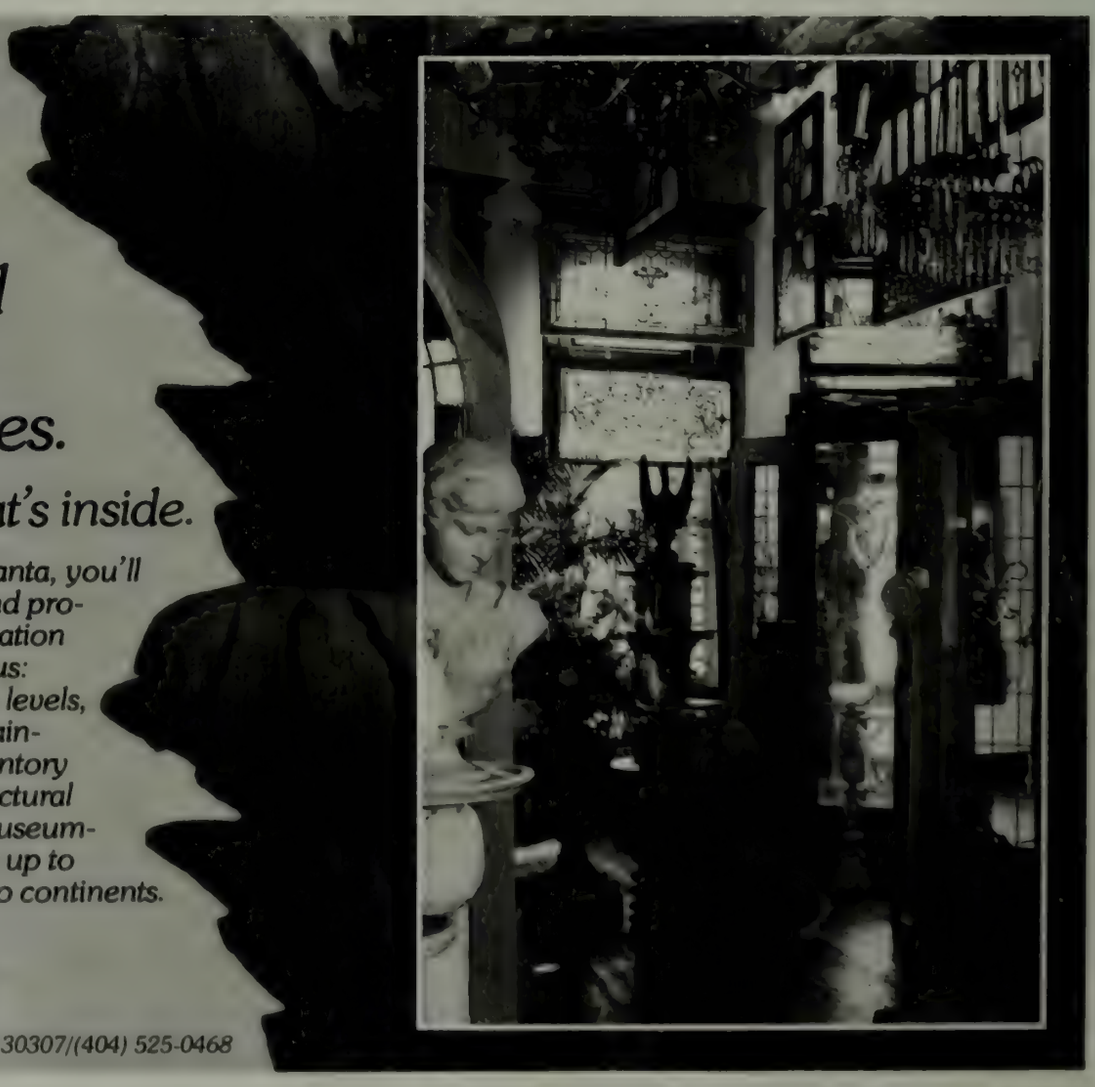
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The World of Mrs. Henry Parish II

MORE THAN MOST PROFESSIONS, interior decorating is subject to the vicissitudes of time and taste and fashion. There are designers who come and go, whose rooms are the rage one moment and outmoded the next; and then there are others, such as Mrs. Henry ("Sister") Parish II, whose work and imprint have endured.

A Notable Clientele

A person of strong convictions, and something of a perfectionist, Mrs. Parish would probably be a formidable figure in any profession; in the world of interior design she is something of a titan, and to many, a mentor. She has worked for the Astors and Rockefellers, and has, in her own words, "pulled together" rooms in houses where the duchess of Windsor was to be a guest. "I think that's part of decorating," she says. "Most people do things when a guest is going to arrive, or when there's a party. I know I do." During the Kennedy administration it was Mrs. Parish who was called upon in the refurbishing of the White House.

"She is the grandmother of us all," says her colleague Mario Buatta, who refers to her "innate sense of comfort and luxury." He elaborates: "Her rooms are timeless. She has that knack of mixing American and English pieces with a sort of whimsy that's very personal and always comes off as cozy and effortless."

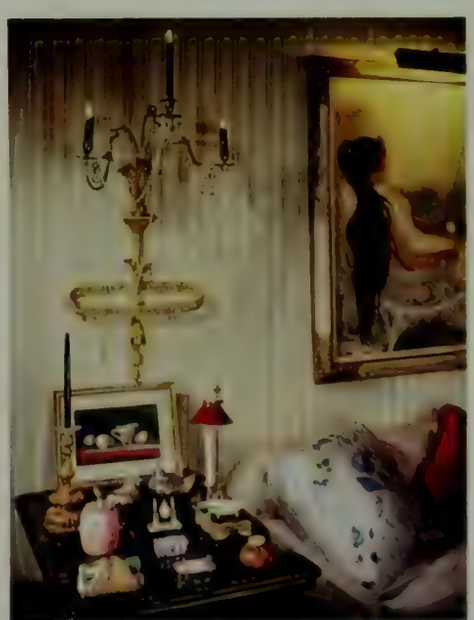
Mrs. Parish's own attitude toward decorating is a characteristic mix of the lofty and the wry. Of the designer's role she has said, "We create an environment, and then we teach people how to live in it." On the other hand, when questioned about her predilection for pale pink lamp shades, she once quipped, "They make the rich look healthy."



ALL PHOTOGRAPHY: FELICIANO

Noted interior designer Mrs. Henry Parish II discusses comfort, intimacy and romance as they underscore her own distinguished career.

Born in Morristown, New Jersey, Sister Parish began her career in the 1930s; financial necessity, not caprice or debutante ennui, prompted her to set up shop—a decision that, for a young society matron of the time, was viewed as unorthodox. "I was considered something of a freak—to be working," says Mrs. Parish. "Of course, there had been some famous women designers before me—Elsie de Wolfe and Syrie Maugham were two of the best known—but at the time, most of the decorating was done by the great established firms, rather than by individuals."



Mrs. Parish enlivens her living room with whimsical objects, including porcelain chickens and Richard Demencal's still life of eggs.

She admits she had no formal training—"I'm only a pro in my eye; I never could hold a pencil." She attributes her taste and instinct for quality to European travel, exposure to art, and, most of all, to her upbringing. "I had an enormous advantage. I was brought up with lovely things and I inherited that taste from my parents. In those days it seemed everyone had a beautiful house and that everyone was wealthy."

On the matter of taste, she says unhesitatingly, "You either have it or you don't. I don't think a decorator can learn taste. Today he may be able to get the training and become very good at all the technical parts. He may be able to draw a room to scale and do mock-ups. He may have all the training in the world—but that isn't what gives a room flair."

In Pursuit of Quality

The increasingly competitive, businesslike and status-oriented atmosphere of the design field is only one of the changes she cites. "The picture has changed so—it's become an absolutely new story," says Mrs. Parish, whose partner, Albert Hadley, joined the firm twelve years ago. "In the first place, much of the time you can no longer give people the kind of old-world quality that used to be the rule. It's much harder to get any good workmanship done; that's become a terrible problem, one that requires enormous patience and unending persistence. Rarely are there great artisans anymore—the painters, the floor men—and that has taken

continued on page 222

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The World of Mrs. Henry Parish II
continued from page 218

a lot of the joy out of the business."

She has seen changes, too, in her clientele. "Our clients come from a new group. It's new money—and well earned, by brilliant people. You have to be alert to survive today. Timing is everything. You have to be able to go low-key at certain times and high-powered at other times; to know which mood at what moment—and you can tell in just five minutes what's to be expected. Each client is different—and the client is always right." She smiles. "You have to be a bit of a psychiatrist, to be a decorator."

Whether "low-key" or "high-powered," there is no question that Sister Parish's inviting yet romantic and dignified style has been consistent, and that it has lasted. Indeed,



In Mrs. Parish's bedroom, a chintz-covered sofa and an amicable painting of dogs affirm her predilection for English country elegance.

stripped-down, Spartan approach. "When I first moved into this apartment, I thought I would be sensible—white slipcovers, very few things, just a modern, self-working apartment." She laughs. "It was a question of weeks before all these things came back again. The friendliness I need in a room is in these touches of my own, and in the fascination of objects."

She prefers to think of rooms as "ongoing projects," rather than as meticulously concluded showcases. "It always surprises me when I hear some of my clients calling a room 'finished.' And they really mean it! It's hard to believe, yet I have returned years later to find that some people have not even added an ashtray. That's completely unlike me—





Sister Parish ascribes her apartment's warmth to "the fascination of objects." ABOVE LEFT: On a bedroom table are ivory pieces given by family and friends. ABOVE RIGHT: In the living room, Indian lacquered baskets and English tea canisters comprise an intriguing assemblage.

her own apartment, with its sure mix of French and English antiques, attests to it. The living room, for instance, contains luxurious upholstered furniture, a Savonnerie floral rug and gleaming Chippendale mirrors. In the bedroom there are many of her signature touches: paintings of dogs, quilts ("Ten years ago, you couldn't convince anyone that a quilt was a beautiful thing") and baskets. ("When I started, putting flowers in a basket was unheard of. Today the world has been taken over by baskets.") Throughout the serene apartment, tables are dotted with collections of ivory boxes and other objects given by friends and family.

"It's peaceful, it's elegant, it's comfortable," she says of this appealing classic English country look. "It has all the depth and warmth that everyone wants." That is not to say she has not had moments of contemplating a I'm always tempted." Her latest project is the transformation of a tiny room (nine by five feet) off the living room into a colorful, cozy guest room. Its walls are lined by a recently acquired collection of botanical artworks—one of the designer's passions; a vivid quilt covers the small bed, with its diminutive side tables.

She divides people with an appetite for enhancing their surroundings into two categories: those with a "natural passion" and those with a more analytical, conscious "striving." She puts herself in the first

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The World of Mrs. Henry Parish II
continued from page 222

category, and the late Pauline de Rothschild, for instance, in the second. "I knew her from the time she was a young woman, living in New York," says Mrs. Parish. "She didn't have much money, but the feeling for quality and the sense of style were there. She always knew what she wanted. I remember one day she had just bought a lily and had placed it in a simple vase. She must have turned that lily around about twenty times,



Mrs. Parish views interior design as an ongoing challenge. Recently she turned this 9'x5' space in her home into a cheerful guest room.

looking for the perfect position. To me, a flower is a natural thing, but she *worked* on it—to find the beauty of that one unique position."

"Cozy," "cheerful" and "comfortable"—rather than "perfect"—are the words that crop up in the designer's conversation. In fact, she seems to think that too much striving can be a dangerous thing. "I don't believe in people who are always changing their rooms and their style and their furniture. Of course, you can always better something; we all want to better things. But change can also make a house look strained. To me, it's the same as all those people who talk about antiques and art as an 'investment.' They don't buy things just because they love them; their question is, 'What can I *make* from them?' " Sister Parish adds: "That isn't the way to create a home."□

—*Francesca Stanfill*



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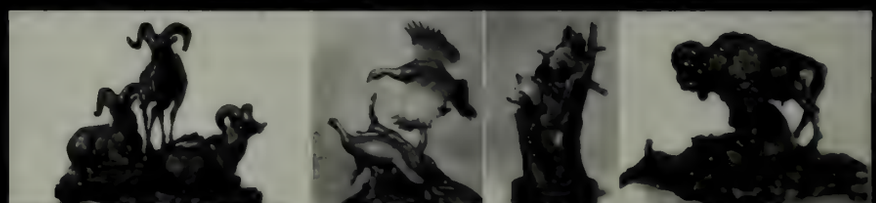
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Kevin McNamara—The Designer's Choices

ONE OF THE MOST DIFFICULT feats in contemporary interior design is finding the correct balance between past and present. With rare exceptions, a totally period room has come to be considered claustrophobic; a completely modern room is usually accused of being heartless, unless designed by a master of subtlety. The territory in between these poles is successfully patrolled by those few designers who seem to have both the diplomacy and tact to incorporate the venerable and eccentric piece that brings character to a space, and an understanding of today's architectural and functional needs.

Designing by Stages

Kevin McNamara fits into this rather select category. He dislikes the use of the word *eclectic* in relation to his style; he feels the word has come to mean a vague and overly sentimental approach, and this designer is anything but indefinite.

"I tackle a room in a stage-by-stage process," he explains, "starting out with the space itself. And unless we're talking about superb architectural effects—those are rare—I prefer the basic shell to be as simple as possible. The second stage is upholstered furniture. I always select good, comfortable pieces. They're absolutely the core of any plan I make. My third goal, much the most complicated, and with no real end in terms of time, is the choosing of objects. They add dignity and wit, richness and severity; they constitute the quality and character of a room—hence, my great concern and effort." In a typically calm and analytical way, the designer checks off some of the salient points he looks for in a pleasing object. These are not really rules, he stresses, since the exceptions to an overall strategy often create the most successful effects.



ALL PHOTOGRAPHY FELICIANO

"A room should always remain young and open to change," says interior designer Kevin McNamara (above), who uses objects to "completely transform the mood of a space." The papier-mâché box he holds has an Oriental flavor, as does a figural reproduction (below) of a cast-iron stove from the Brighton Pavilion.



"First of all, let me say that I think a room should always remain 'young.' By this I mean open to change, susceptible to new ideas. For that reason I never consider a room to be finished. There's always the chance that I—or a client—will come across a wonderful catalytic object that will demand to be placed in a particular spot and that will completely transform the mood of the space. By the same token, I never consider my own collection of objects to be finite. I am always adding, and continually weeding out, as well. Sometimes this means only exile to my country house; at other times I simply give a piece away. The point is that there is never a moment when I consider myself satisfied with things as they are. I suppose this is a matter of temperament. Some people believe in tempering a point of view until it reaches perfection; I'm likely to veer off in a new direction."

Conviction and Contrast

Mr. McNamara is a firm believer in the democracy of taste. "For me, it doesn't matter if a piece is a signed example of court furniture, or whether it's something found in a junk shop or a marketplace in a foreign country. Conviction and honesty are the true hallmarks, not rarity or expense. Accordingly, I like to juxtapose both the highly refined collector's piece and something humble and quite ordinary; or, conversely, something witty and perhaps a little brash. It's all a matter of an object making the right connections emotionally, so that you feel, 'Yes, this is right, this is reflective of my taste—or even my mood at this particular stage of my taste.' "

The restrained sumptuousness of a Louis XIV mirror is an example of what the designer is talking about: "Well, there you have it all—history, craftsmanship, panache! In this case, the mirror is genuine Louis XIV, but of course there are many later examples of Venetian mirror-making that are just as fine. The king, in fact, imported craftsmen from Venice to

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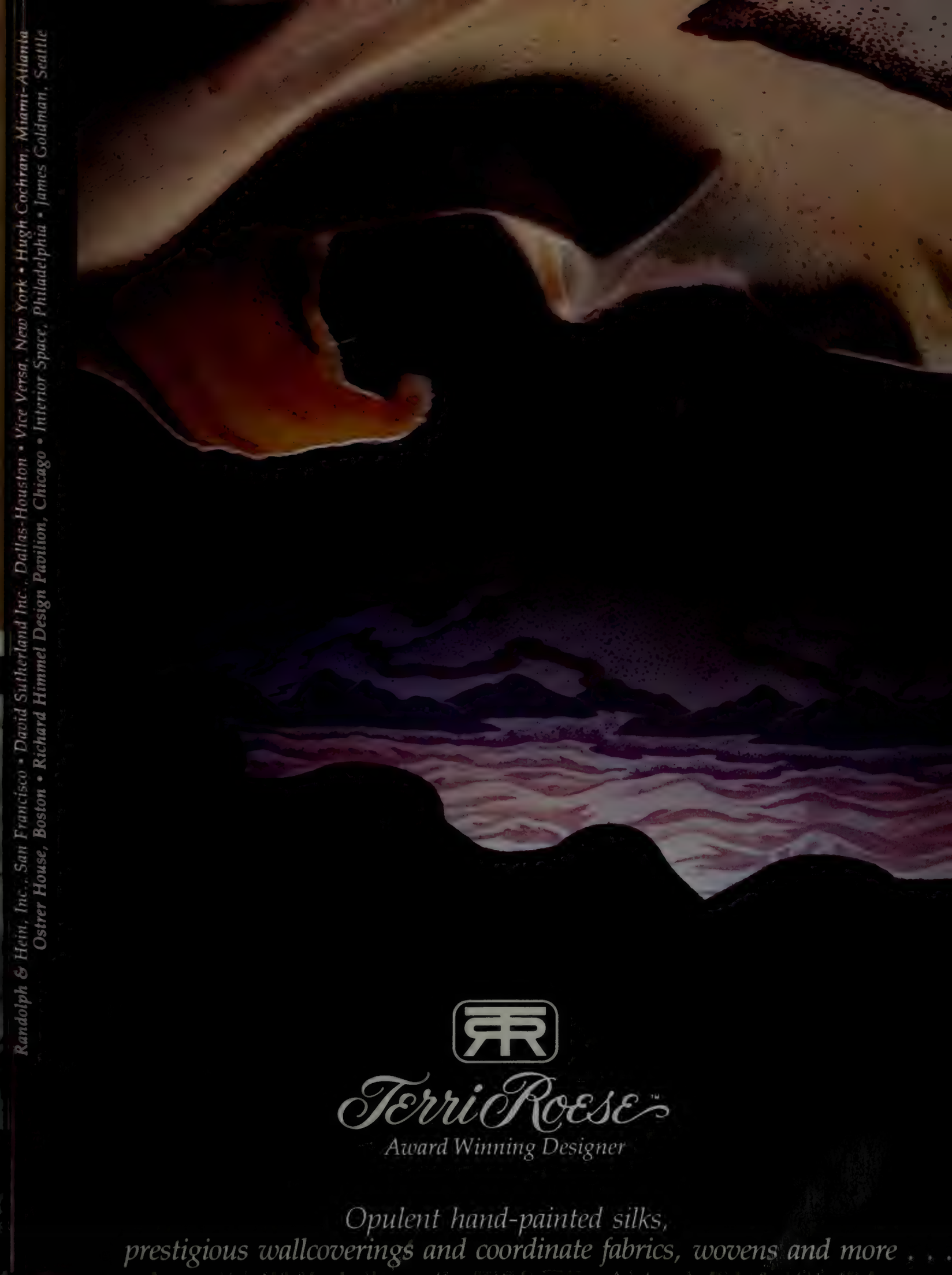
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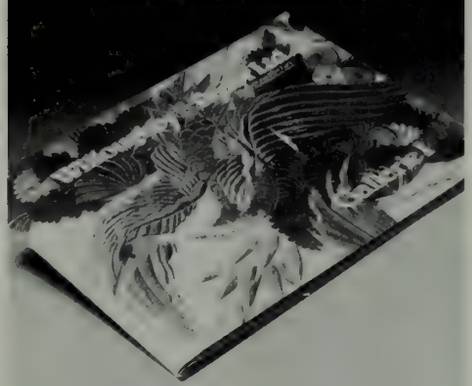
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Kevin McNamara—The Designer's Choices
continued from page 230

introduce the technique to France." It is seldom realized how precious reflective glass was in the eighteenth century. The processes known then took hundreds of man hours to produce a single square foot, so that, relatively, this mirror must have been almost more valuable two hundred years ago than it is today. Clarity and delicacy are both manifest in the simplicity of the frame, and the whole piece radiates a sense of control that is highly satisfying—a motif common to all the chosen objects.



Mr. McNamara chooses an 18th-century French mirror—designed when reflective glass was a rarity—for the frame's delicate nature.



Selected for its flexibility, this simple bronze wall lamp, by merely changing its shade, can alter a setting. From Paul M. Jones.

This motif is certainly apparent in two richly mottled eighteenth-century Chinese porcelain chargers that seem strangely modern in their abstractness. "But that is true of so much Chinese design. Because of their coloration, they are known colloquially as 'egg-and-spinach' ware and they are quite rare. They were made again in quantity in the early nineteenth century, so it is still possible to find them. I like their boldness, their disciplined abandon."

Oriental influence is even more pronounced in the animated form of a seated figure. "The original comes from the Brighton Pavilion—doesn't everything? Seriously, it amazes me when I consider how important the Chinese influence was on English and French work in the eighteenth century. It crops up everywhere. Not just on the obvious things, such as a lacquer tray with chinoiserie designs, but, more subtly, in the curve of a chair leg. This cast-iron figure is a reproduction; the original was actually a coal-burning stove. I use such pieces purely as decorative items. Mine is painted, but others look wonderful in a terra-cotta shade or even white. The point is to use a reproduction with humor."

A final bow to Chinese influence takes the shape of a grinning white plaster mask, in the functional form of a wall bracket. "I have used this object in many different materials: *faux-marbre*, porphyry, pine—it always works. There is something both touching and authoritative about the piece. And it's fun. It's the sort of

finishing touch that makes a games room look perfect or serves as temporary decoration for a party." To Mr. McNamara, objects must have transient lives or uses. He sees some pieces as elements of a masque or entertainment, to be deployed as part of a fragmentary illusionism and used later in other contexts or simply



The designer has Louis XIV-style morocco portfolios like this one made up as gifts for friends and clients. From Kevin McNamara.

stored for a while. Objects as theater or as part of temporary enchantment often are a neglected consideration.

Functionalism is the key to the bronze and bronze-doré light fixture that is a perennial favorite of the designer: "I use it constantly; it works in so many situations. It's perfect in a gleaming modern interior with white-lacquered walls, and it blends in discreetly in a serious period essay. Workmanship and style are the key elements, and it's important to add that you can dress it up with a peach silk shade, or perhaps a demure white paper one."

A red morocco portfolio—Mr. McNamara has similar ones made up from time to time as gifts for friends

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Kevin McNamara-The Designer's Choices

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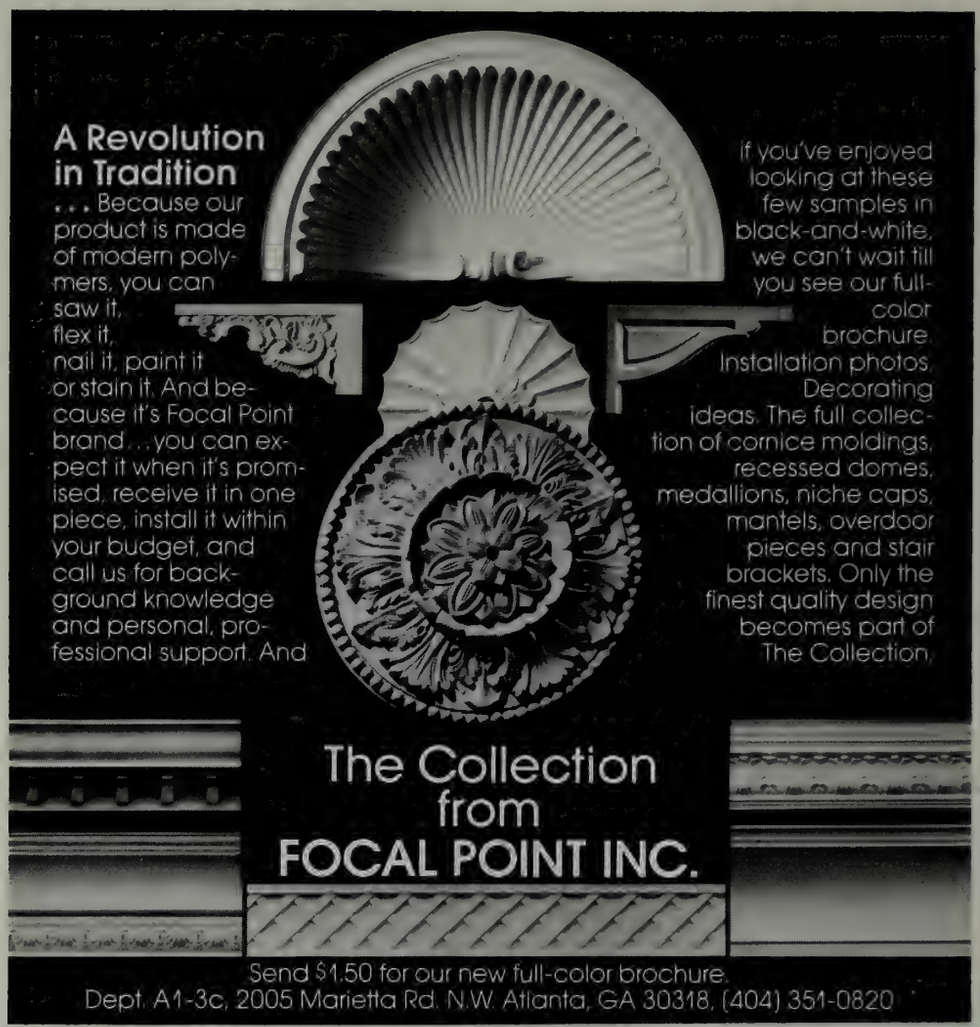


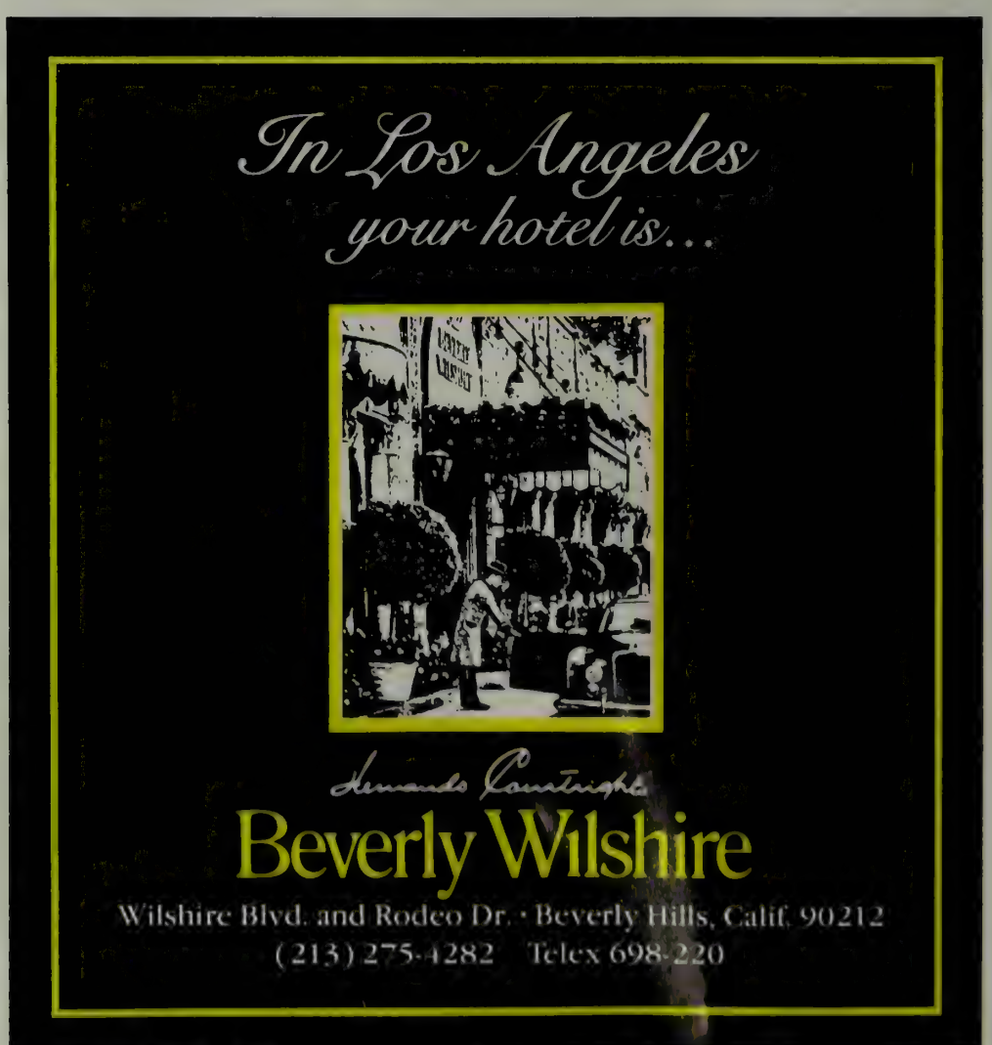


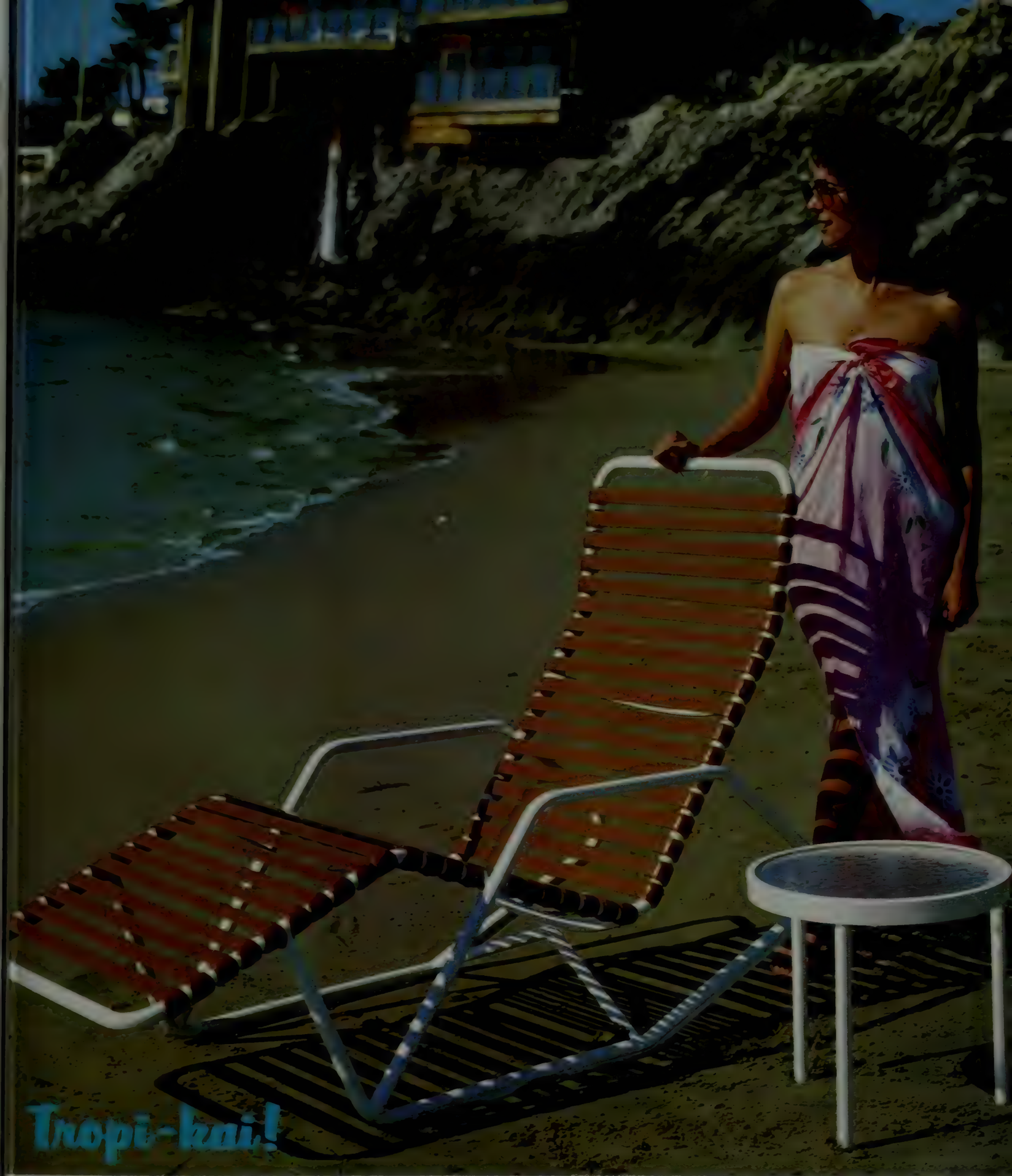
Mr. McNamara feels that some objects should have transient uses: While an 18th-century Chinese "egg and spinach" porcelain charger (top) warrants permanent display, a Chinese Chippendale-style wall bracket (above) might appear only, say, as a decoration for a party.

and clients—is a highly personal choice. "I suppose in a way I'm creating an object for the future, something collectable. I usually have a Louis XIV bronze-doré sunburst mounted on it, which gives it a heaviness and makes it pleasantly ample to the touch. It's also a very sensible way to organize paperwork." As with the other items chosen by the designer, the portfolio combines originality with a sense of luxury and playfulness—those qualities that are accurate reflections of Kevin McNamara's personal style.□

—David Halliday







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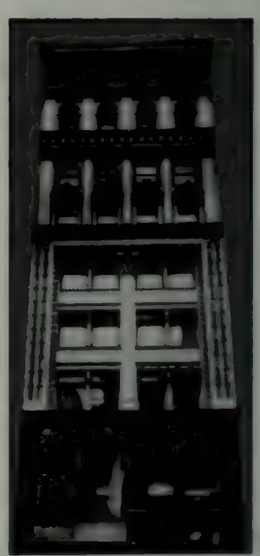
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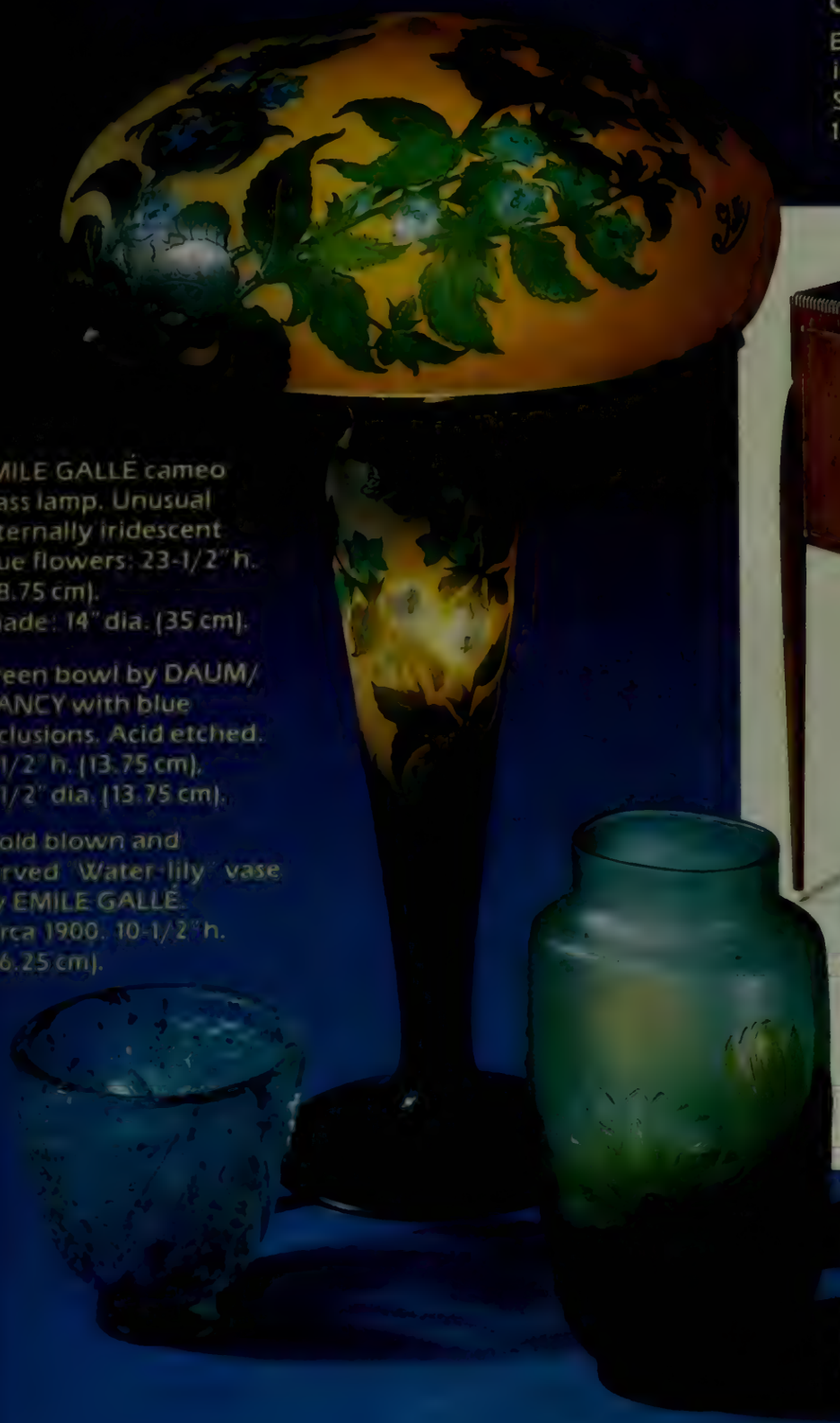
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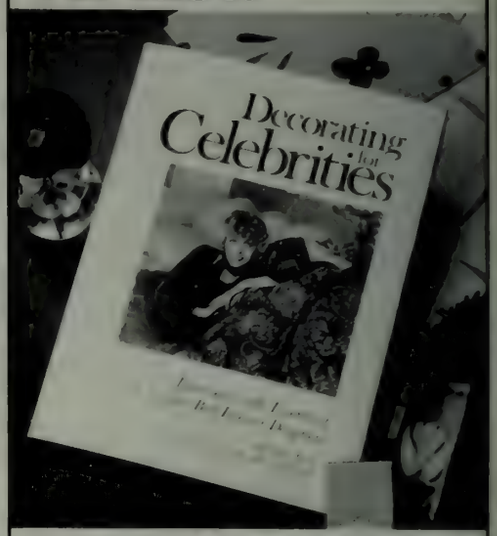
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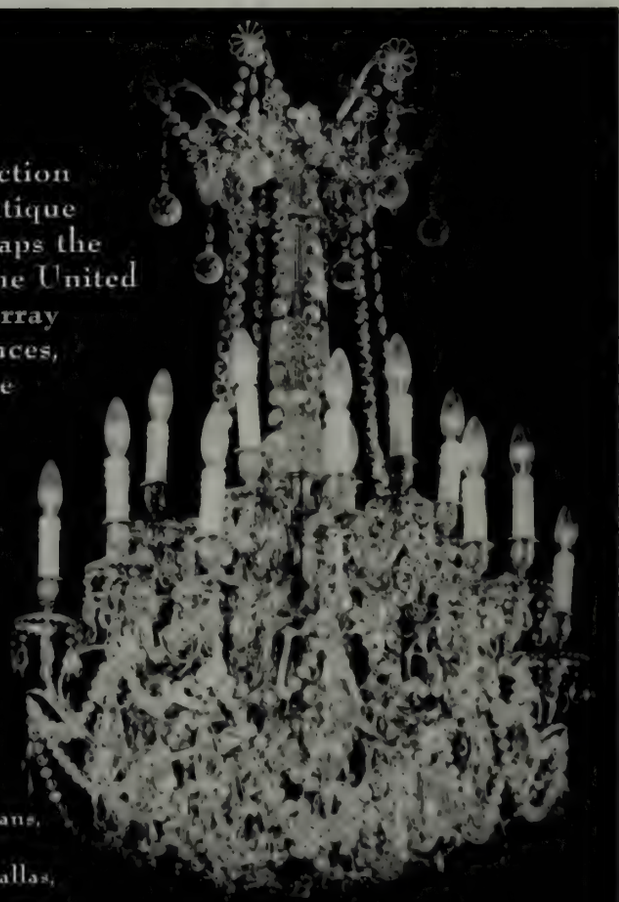


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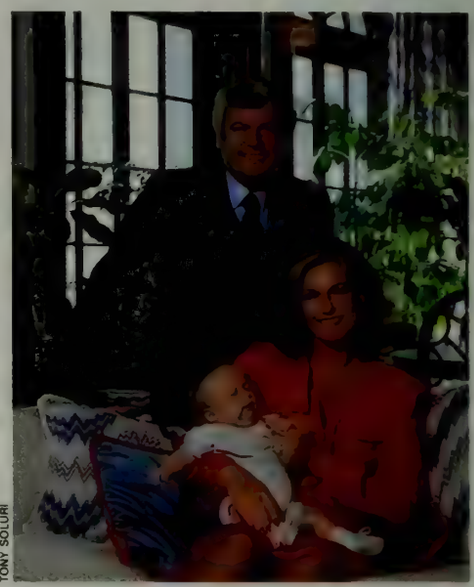
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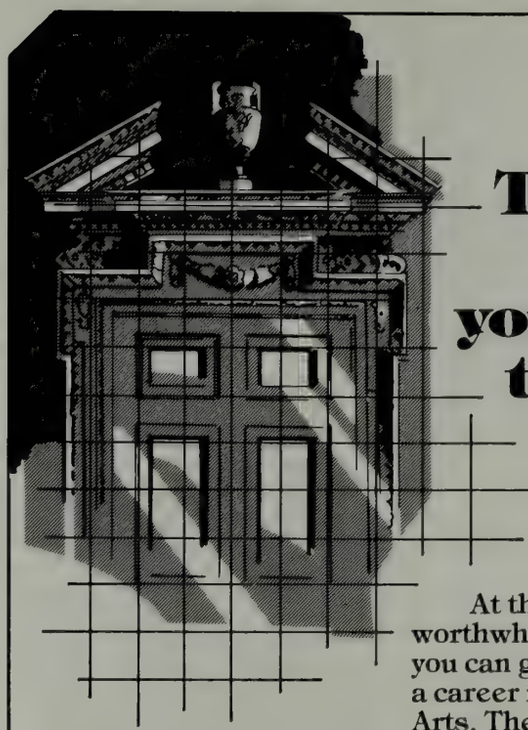
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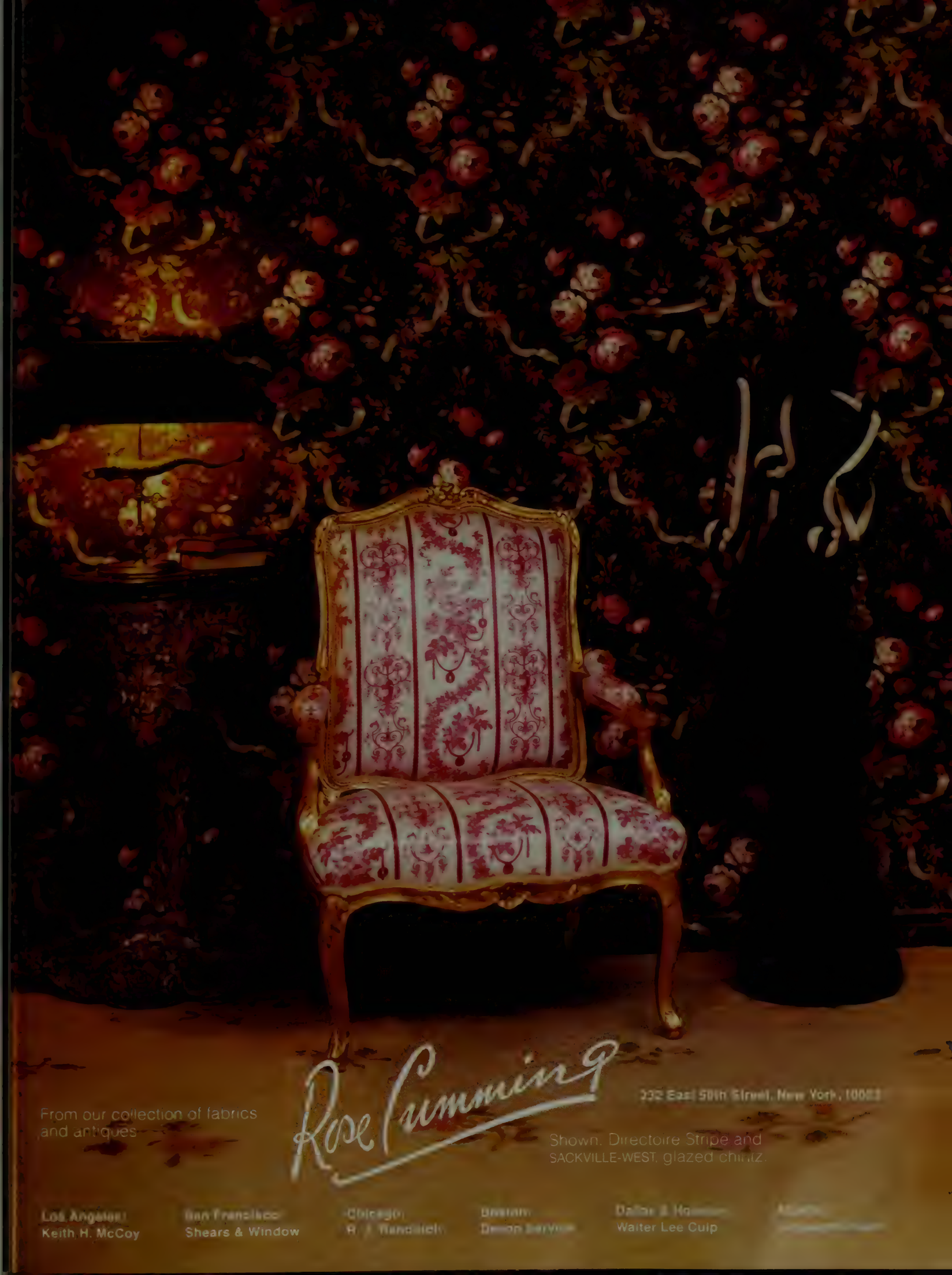
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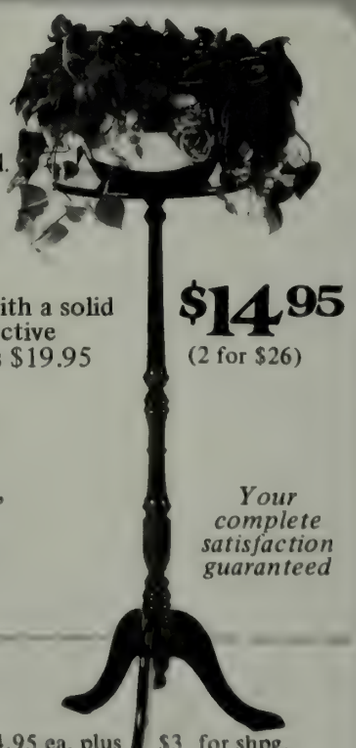
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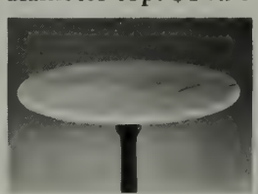
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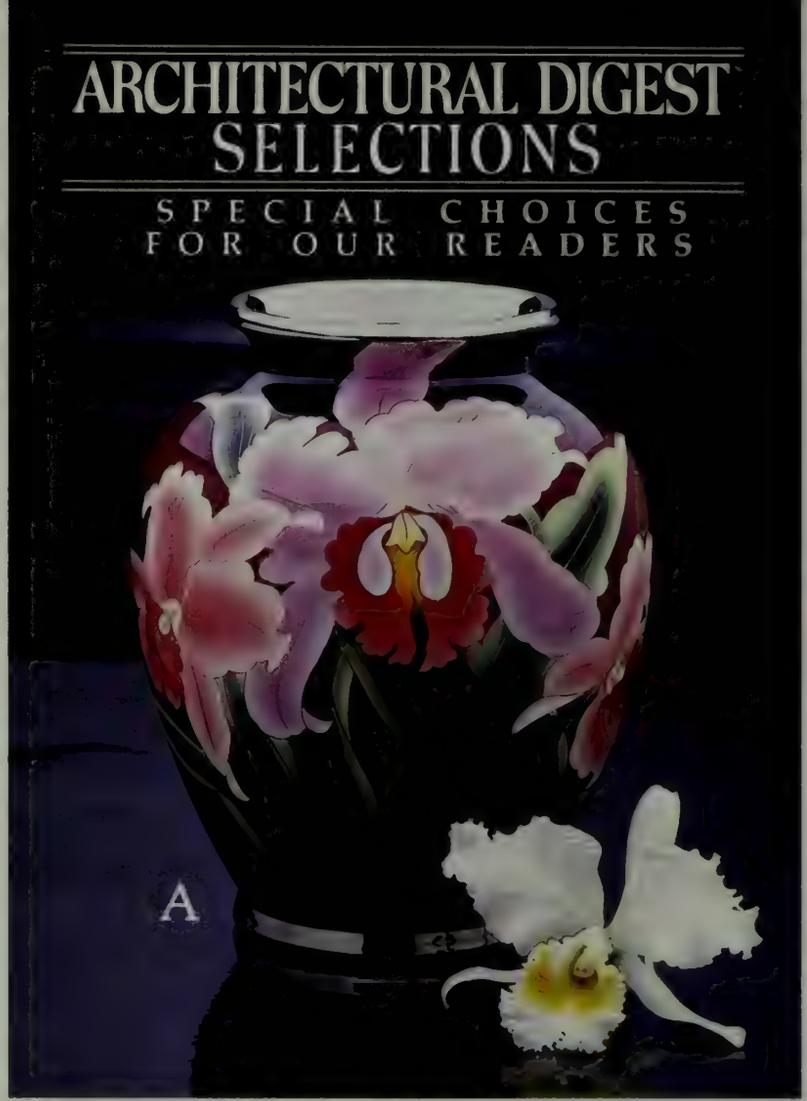
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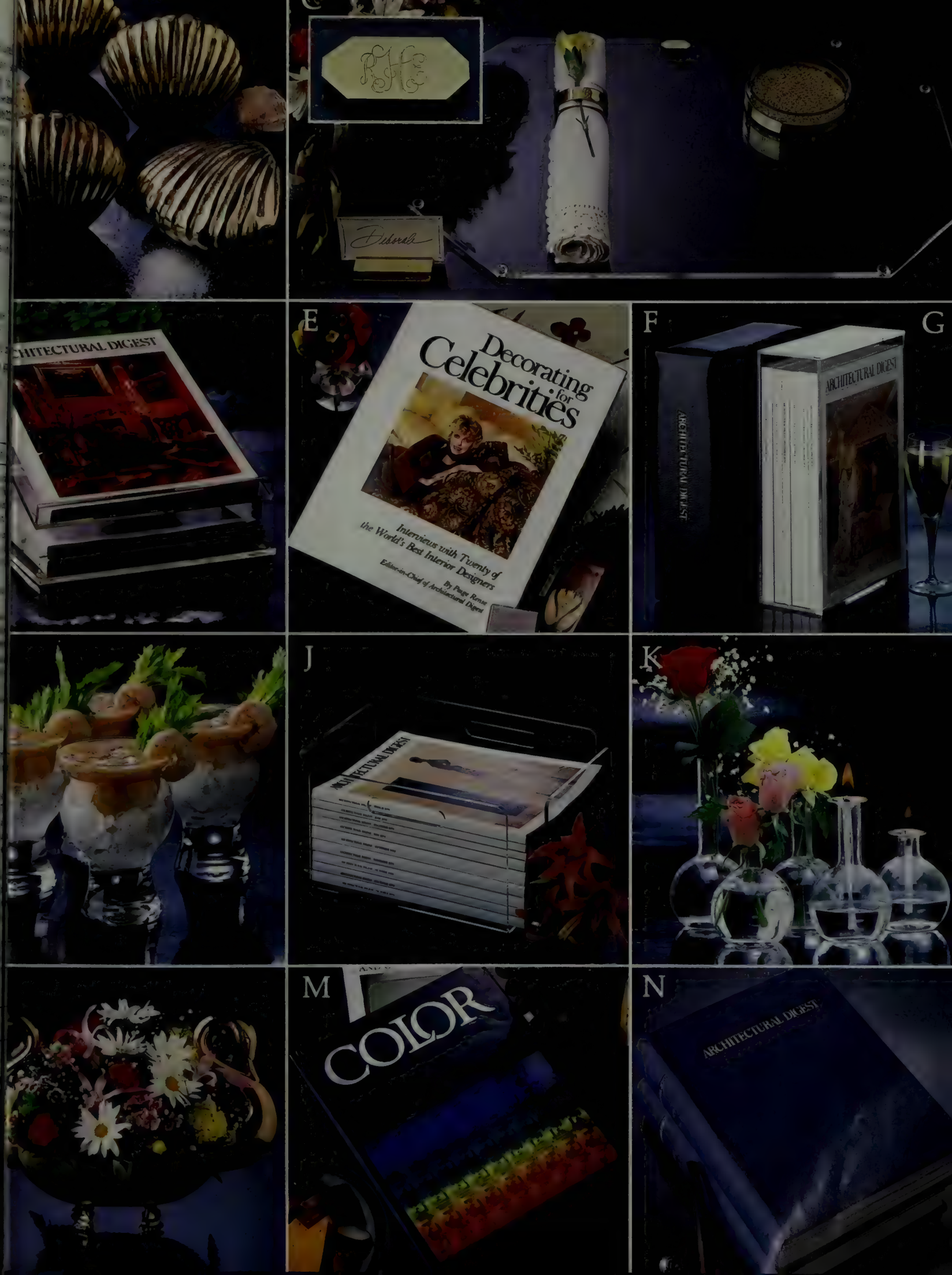
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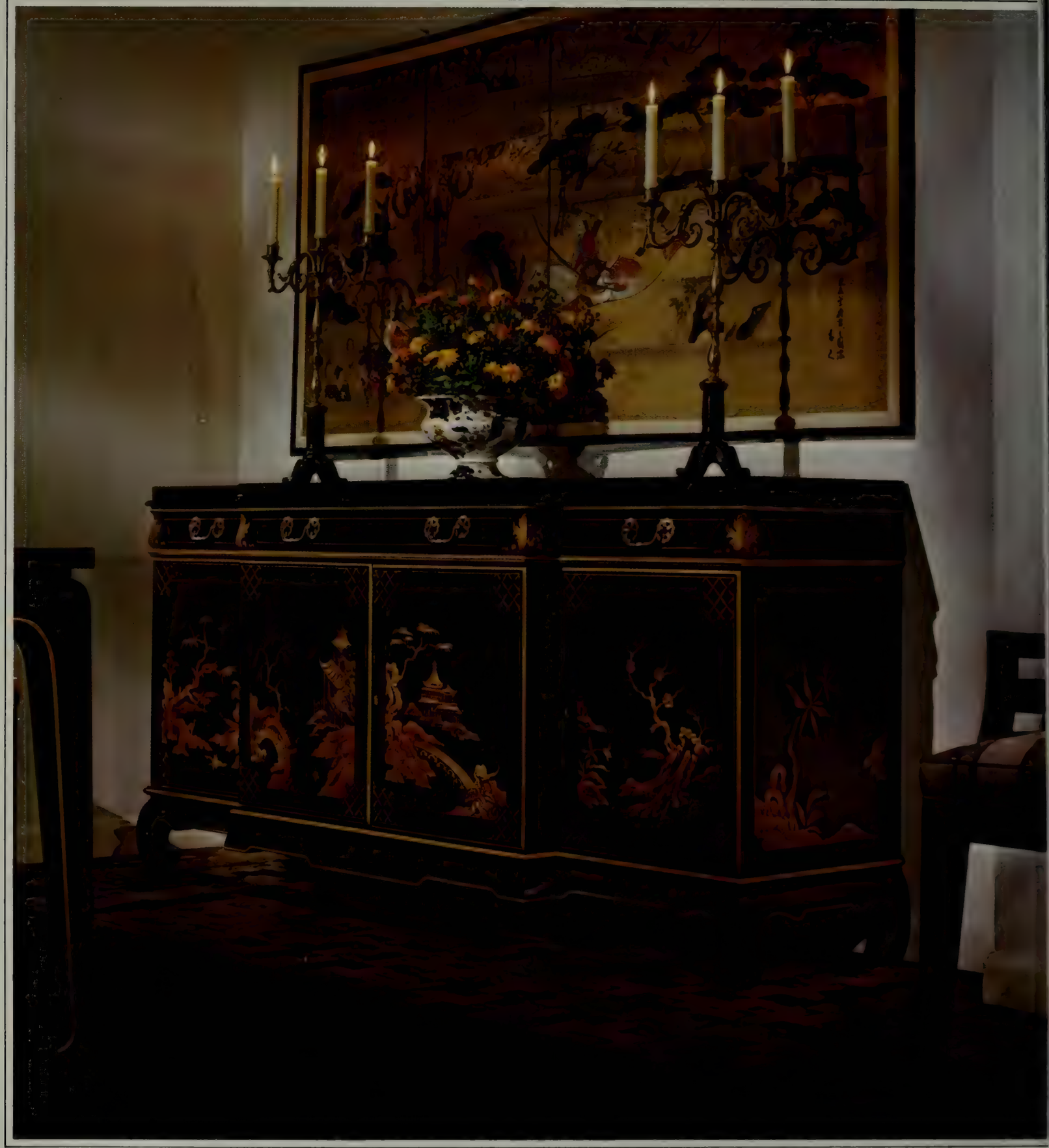
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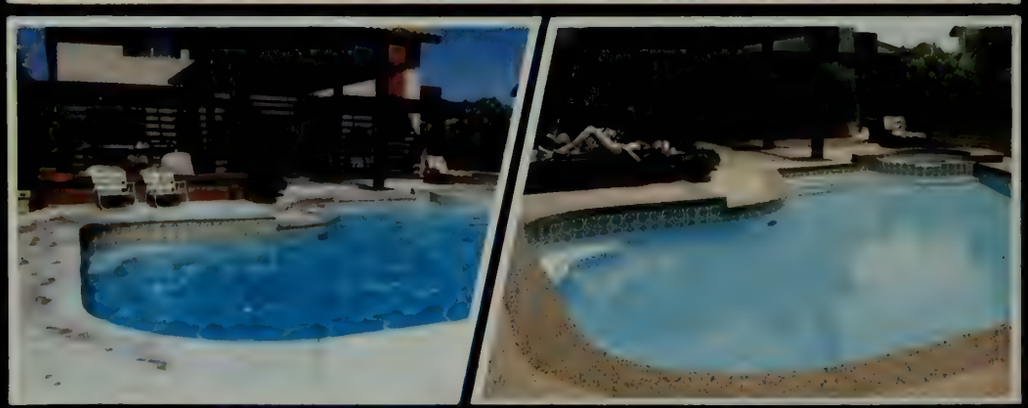
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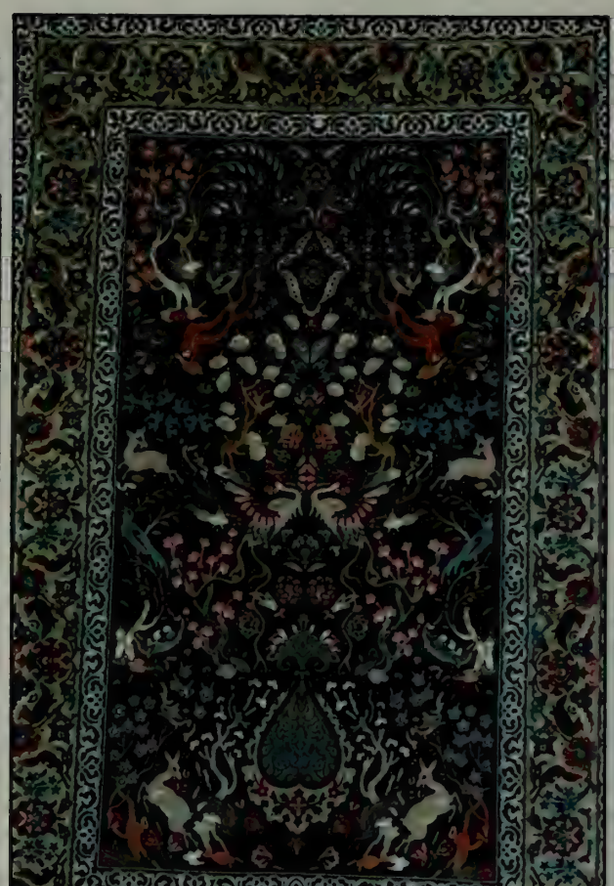
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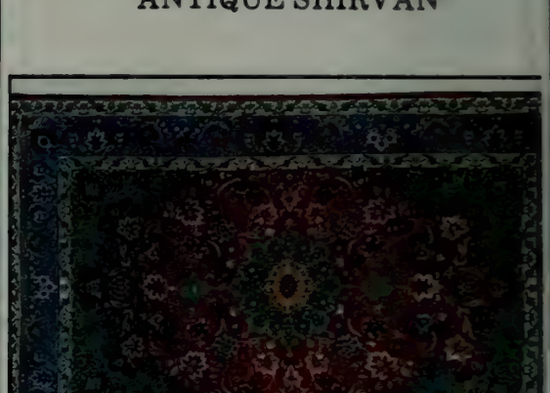
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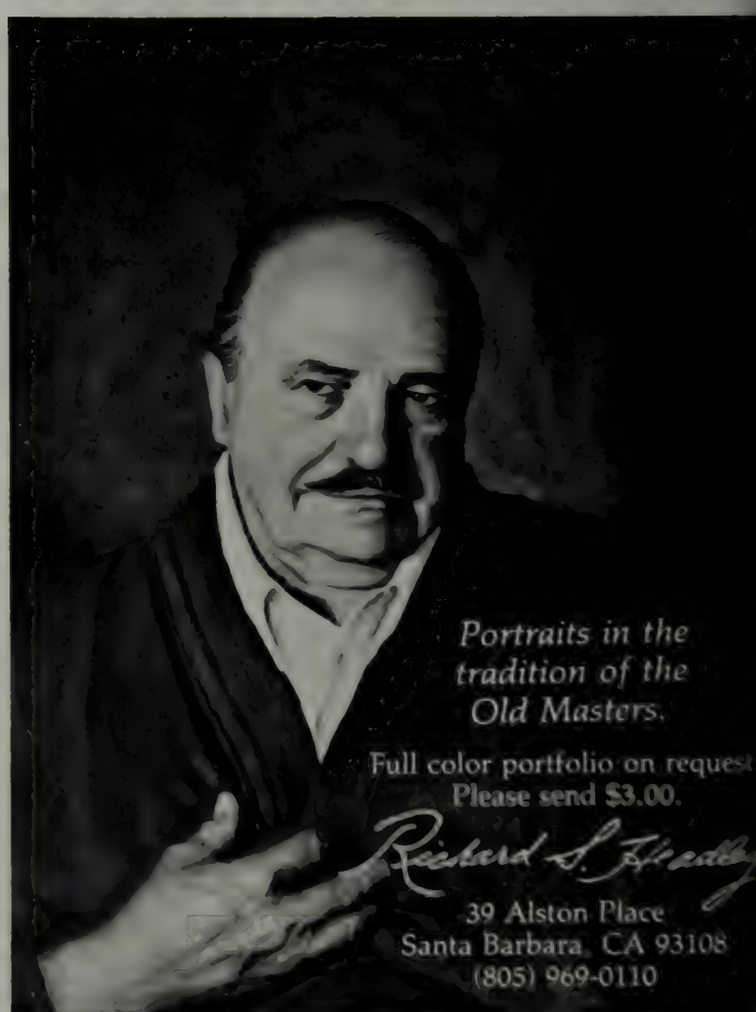


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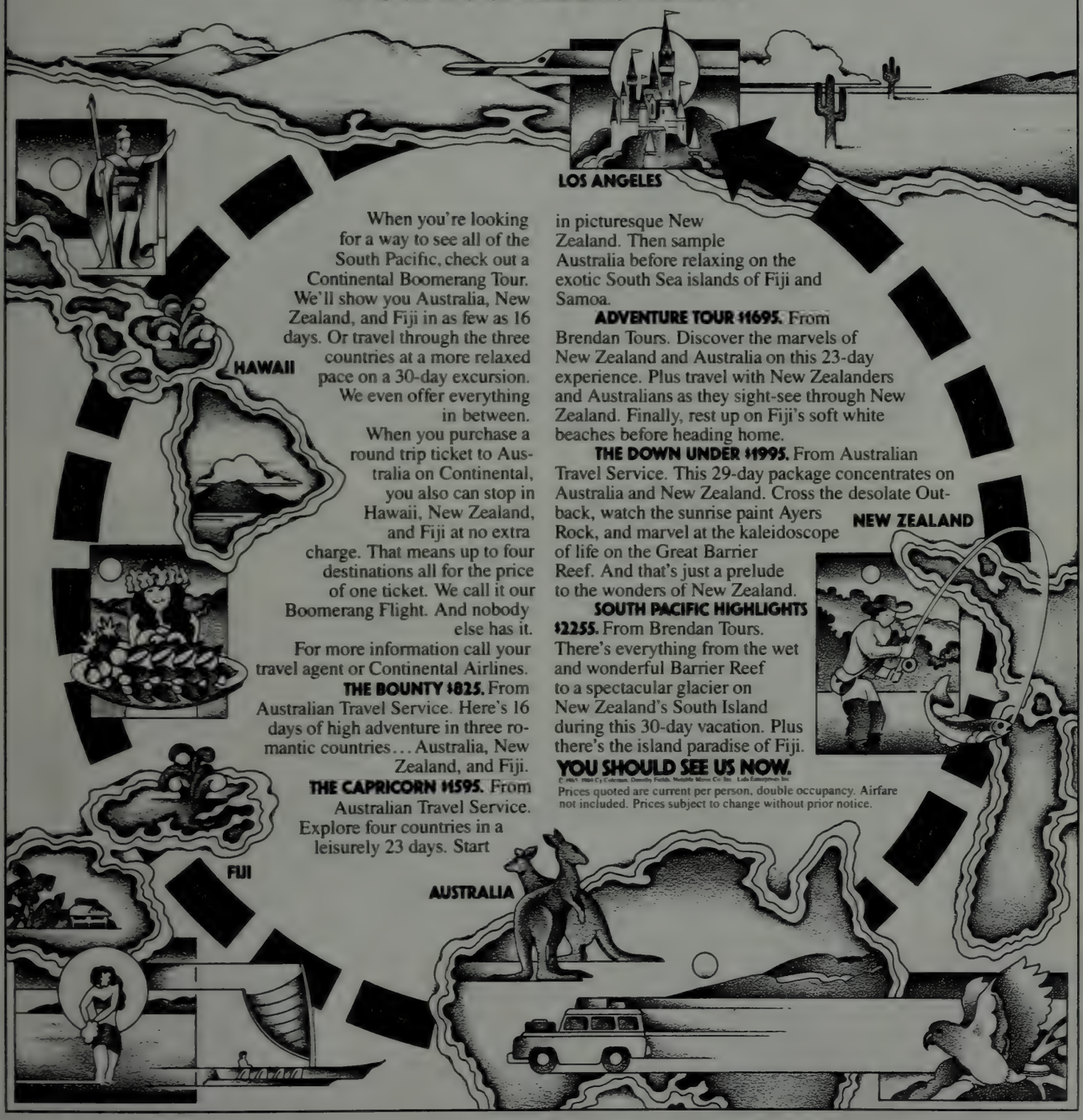
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by Salvador Dali

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At 76, Salvador Dali rules. And each new creation adds to the fever. Witness his recent religious sculptures: "Moses" has appreciated at over 260% a year; "Christ of Saint John of the Cross" at a remarkable 275%.

And now Dali completes "Crucifixion," perhaps his religious zenith. The gravity of interpreting Christianity's most momentous juncture impelled the master to work in classic solid Italian marble for the first time in his career.

Less than a third of the limited edition of 1500 remains. For descriptive material, call or write: Investor's Graphics Corporation, Dept. ME, 33382 D Cheltam Way, Dana Point, California 92629, (714) 493-5366.



Sculpture of Italian marble, 14½ inches high, handcrafted in Barcelona under the direction of Salvador Dali. Limited edition of 1500, plus 65 artist's examples. Current acquisition price: $10,000.



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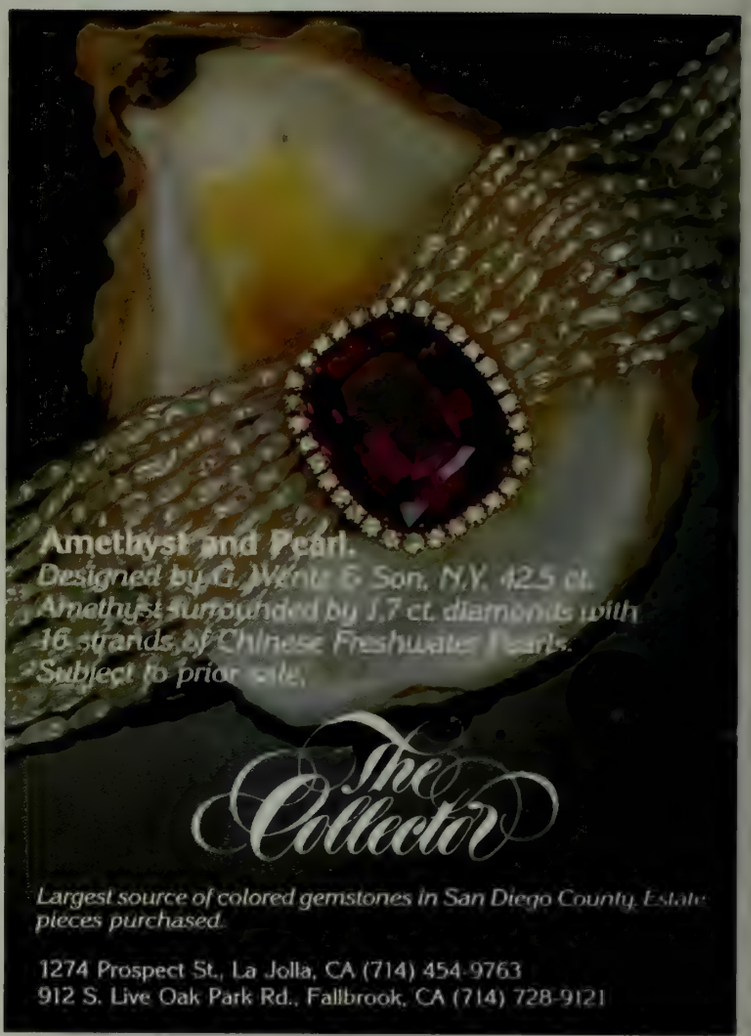
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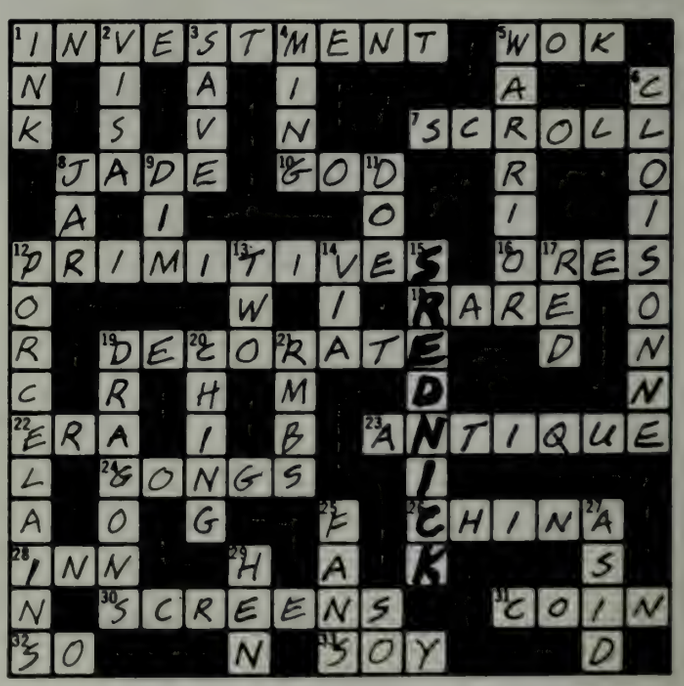
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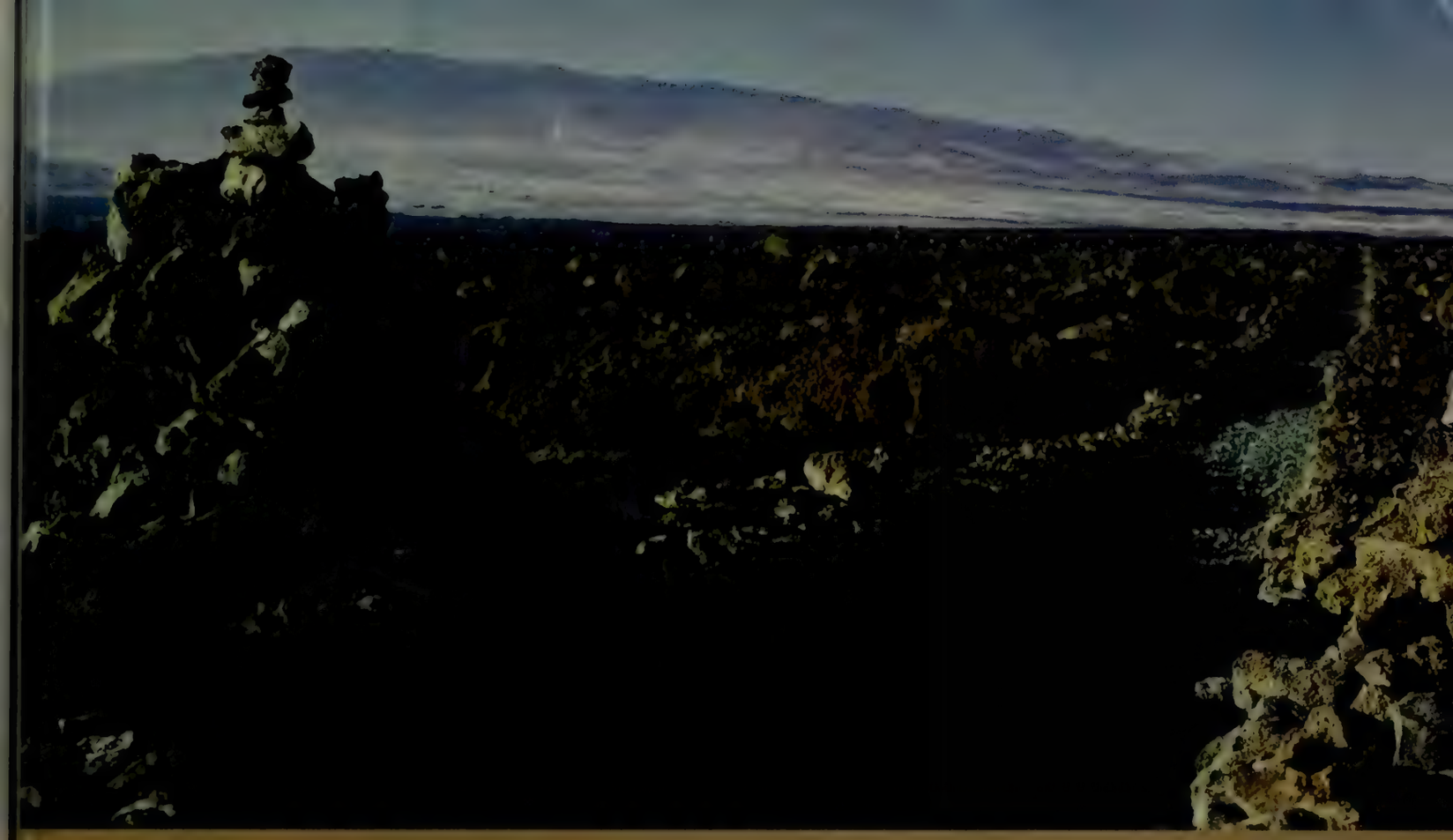
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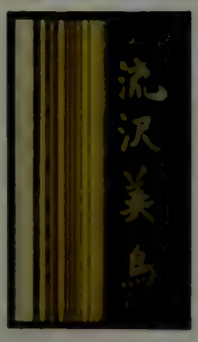
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